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*The*  
**SCREEN  
GUILDS**  
*Magazine*

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IN THIS ISSUE  
Ernest Pascal  
Oliver H. P. Garrett  
Laurence W. Beilenson  
E. E. Paramore, Jr.  
Luise Sillcox  
Brian Aherne  
Bette Davis  
And Others

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2

to . . . .

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# This Is Your Fight

**P**LAYWRIGHTS, novelists, writers for radio, for magazines, for vaudeville—writers of essays, of textbooks, of articles, of skits, jokes, lyrics, gags—writers for newspaper syndicates, houseorgans, trade publications—world-famous authors and obscure journeymen, gilded names and hacks—thousands of men and women, your fellow-writers, are watching you!

They have offered to make common cause with you. They call upon you to join the united front of all American writers.

These are the years of writers' struggles. The newspapermen, six thousand strong in their powerful guild, are fighting; the dramatists are embattled against the exploiters of their creative effort.

In Hollywood you have seen the actors organize. You have watched even the directors organize. You've witnessed the victorious fight of union labor for closed shop in the motion picture field.

Guild-shop is yours for the asking. You can get it by helping create one mighty league of all American writers for the protection of their rights and your rights.

You'll be opposed, you'll be attacked, you will hear your leaders' honesty, integrity, motives questioned—and you will hear them called reds, communists, just as leaders in other industrial struggles have always been called radicals.

You will have enemies within your own ranks! You'll meet with treachery, betrayal, apathy, suspicion, hysteria, promises and threats.

But this is your fight! You must win it!

# Just Over The Horizon

**T**HERE are many writers in Hollywood who are satisfied with their working conditions who feel that they are able to take care of themselves in their dealings with producers. These same capable men, nevertheless, were powerless against the steamroller of the fifty percent cut of four years ago.

This proves one important fact. In emergency, the producers can organize, and any unorganized craft is helpless in the face of the onslaught. The "important" writer is victimized along with the less important writer.

And in case that successful writer has settled back complacently into the belief that such emergencies will not arise again, and that he can therefore pursue his individual course ignoring a call to organization, let us call to his attention an emergency which is just looking over the horizon at him. It is this: The market for American pictures is contracting steadily. There is already sizeable competition from the British motion picture industry; there are picture quotas in other foreign countries which tend further to reduce the revenue to American picture companies. As this diminution of Hollywood's income becomes at all appreciable, the producers **must** attempt to rescale salaries of writers and all other personnel in the industry. How fairly will the producers set about this process? As fairly as they imposed a fifty percent cut upon us. When that happens, where will the "important" writer stand again? Where he stood before. And with no organization to stand against the producer, all writers will again take it on the chin.

**With** organization we can, in just measure, control this rescaling of salaries. It is no more than just that we should. The picture business belongs to those who make it—writers, actors, directors and others who work in it, as well as the producers. It is our right to carve out of it by organization an equitable share of its profits and fair working conditions. We do not have to "take it or leave it."

The successful writer might also dwell upon these facts: during the period of the fifty percent cut, **organized labor did not take the cut.** In 1927, shortly after the formation of the Academy of Motion Picture Arts and Sciences, a ten percent cut was carried throughout the industry. And this: With television not far off, and radio growing tremendously in importance, the main revenue from writing within a few years may be from other fields. In these transitions, the writer's interests must be guarded. Remember the radical changes brought about by talking pictures, the resultant change in the personnel of the industry, the abrupt end to the careers of high-salaried and low-salaried writers.

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# ONE Organization for ALL American Writers

**B**ASICALLY the problem of all writers is the same, and always has been. It consists invariably of a struggle between the writer and business men who seek to exploit that which the writer creates for monetary gain. And being business men, being able to center all their energies upon the business end of things, they invariably come off with the best of the bargain. And when, as so often happens, these business men gather together, as it were, into combines and corporations, then the individual writer is as helpless against them as a babe in arms.

In this country, within our own lifetime, only forty years ago, it was practically impossible for an American novelist to get his novel published at all. There was no International Copyright and all a publisher had to do was to pirate English and European novels and market them without payment of any royalty whatsoever. In 1895 the six best-sellers in America were all of British authorship. Four years later, in 1899, when American writers were afforded some degree of protection, the six best-sellers were ALL by American authors.

Many of us know out of our own experience what was the lot of the average dramatist before the Dramatists' Guild was founded. Until a playwright had achieved a great name for himself, he had little or no say in what happened to his play after it was written. The manager owned the play, lock, stock and barrel. The young playwright had practically no protection at all. After 'play-doctors' and producer-stooges had their innings, he was fortunate if even his name appeared on the program—and worse, if it did, as often as not, he discovered, when the curtain went up, that he had authored a horrible little bastard!

The Dramatists' Guild changed all that. The Dramatists' Guild is the phenomenon of all writer organizations that ever existed. At one fell swoop, the Dramatists' Guild gained for the playwright Guild Shop, a Minimum Basic Agreement, and a position of equality in the theatre with the producer.

In the past few years we have observed how they have developed their deep and underlying philosophy, which goes to the very heart of the matter—namely, that the creator is the actual and factual owner of that which he creates. And we see them today in their present fight, backed by that philosophy and a stolid membership behind them,

not only able to *retain* what they already *obtained*, but taking another step forward.

**S**CREEN writers are in a very different position.

This Guild, as you all know, was born out of the fifty percent cut. Suddenly and quite unjustifiably, as subsequent events proved, the producers decided to gyp writers out of half their weekly salaries, and writers were faced with the fact that they couldn't do anything about it. They had no weapon with which to defend themselves, especially when the battle shifted from Hollywood to Washington, and remained there for two years. In that time, under the N. R. A., the producers attempted in three different ways to put through a salary cut—and a permanent salary cut—by attempting to do away with competitive bidding for talent in the Motion Picture Industry.

Those three ways were—Salary Control—Licensing of Agents, a device whereby the producer would control both ends of the bargain—and the Anti-Raiding provision, which contained a charming little clause binding a writer to a producer for sixty days after the expiration of his contract.

At last year's annual meeting, Mr. Ralph Block, our then retiring President, told us all about these somewhat sinister happenings. He told us of the final chapter which climaxed them—of

**By Ernest Pascal**

*... President of The Screen Writers' Guild who tells how the proposed amalgamation of all American writers was evolved.*

Mr. Sol Rosenblatt's last visit to Hollywood, in November, 1934, when, after assuring us of Guild Shop, he brought us that iniquitous proposition from the producers which aimed to destroy The Screen Writers' Guild and to herd writers back into another Academy of Motion Picture Arts and Sciences.

Those measures were all defeated, however, by The Screen Actors' Guild, and The Screen Writers' Guild together with the Authors' League of America and its associated Guilds.

**I** HAVE often wished in this past year that that battle had been waged here in Hollywood instead of in Washington, D. C., three thousand miles away, and that every writer in this industry had been actively and personally engaged in it. Then I am sure I would not have heard so often—'Why doesn't the Guild DO something?' and 'I haven't any squawks—what the hell do we want a guild for anyway?'

Let this Guild be destroyed, and those people will find out very quickly

*(Continued on Page 15)*

“Without Guild Shop we can't get anywhere. Without Guild Shop we remain purely a defensive machine, with the danger of disintegrating through sheer inertia. Without Guild Shop, we would be forced ultimately into a strike, which we would lose, with the alternative of folding up and going down to defeat without achieving any of the things for which the Guild was founded.”

# The Office Boy Complaint -- So What?

**S**O this. If writers in Hollywood want or have need of a strong writers' organization, they have it in their hands; if writers in Hollywood would like to be able someday to sell the stories they've written for the screen to television, they have it in their hands; if writers in Hollywood would like one day to be treated—regardless of their salary classifications—with common courtesy by producers and with common honesty by their fellow writers, they have it in their hands.

In fact, if writers in Hollywood believe that when they sell their services—even for very large sums, indeed—the money should be payment only for writing services rendered—and not for sycophancy or naughty small boy treatment—likewise, they have that in their hands.

The proposed reorganization of the Authors' League alone can bring about the realization of everything picture writers have hoped for and dreamed of, for a good many years. It will bring together all the writers in America. It is the only possible means of ultimately cutting off from any producer, proved unfair to writers, all possible material from the stage, magazines and books, as well as from unscrupulous screen writers. In the same way—and to the same degree—it will cut off from unfair book publishers, magazine editors, and play

producers, material from screen writers.

It offers, for the first time to all American writers, the opportunity to stand together, in a common unified front against those who take unfair advantage of them in any field of writing. Is that worthwhile? You answer.

**T**HE Screen Writers' Guild, standing alone as it has until now, will never reach the point of an agreement with picture producers. It's numerical strength is vitiated by the soft-belly, status quo attitude of some of its more highly paid members.

Not that there exists no conceivable criticism of the details of the reorganization. Any such plan would be open to debate. Screen writers may justly guard their autonomy under the proposed amalgamation. The new set-up actually has been designed to protect that autonomy, however.

On the League Council, which will have all power except on a strike vote, there will be twelve elected members from each of the three Guilds. To make certain the voice of the members of the Screen Writers' Guild shall alone dictate the policy of their representatives on the Council, it has been provided that as soon as legally practicable, the Guild board and its Council members shall be the same. There should be—and will be—no Council member from the Guild

**By Oliver H. P. Garrett**

*... The former President of The Screen Writers' Guild who has worked tirelessly for the proposed amalgamation.*

who hasn't such confidence of the members as to be elected to the Guild Board as well.

The present Screen Writers' Guild's working rules for writers will be adopted at once by the newly organized Council—and be thereby extended to apply automatically to every American writer who enters the motion picture field. Their violation will be disciplined by the Council—with its power to shut off the offending writer from writing in any other field or form.

**I**N regard to any strike vote—that bugaboo of all employee organizations—in the picture business, on the stage, or amongst novel and magazine writers, the Council will have no power. It can only order a strike—and no official of *The Screen Writers' Guild has ever believed or hoped that this time would ever come—upon a two-thirds vote of the Guild affected.*

It has long been the realization of all but ostrich-minded writers in Hollywood that the sole hope for any proper harmonious agreement with picture producers rests upon an organization of writers strong enough to earn the respect both of the producers and writers themselves. We have only one valuable element to offer producers in exchange for a minimum basic agreement—the power to discipline writers who cheat their employers. The Guild has never had such power except on paper. Now, under the new set-up, it can exist truly for the first time.

On such a basis, whatever difficulties do exist now between right-minded producers and right-minded writers, can be settled amicably—and penalties imposed upon wrong-minded producers and wrong-minded writers which will soon tend to change their manner of operation.

For years, most of the members of The Screen Writers' Guild have gone along in the sublime belief that the Guild was already under some binding agreement with the Dramatists' Guild. This, of course, is nonsense. Constant efforts have been made to make some such agreement between the two Guilds, but they have always failed—and for very good reason. The dramatists, pos-

*(Continued on Page 22)*

**“If writers in Hollywood want or have need of a strong writers' organization, they have it in their hands; if writers in Hollywood would like to be able some day to sell the stories they've written for the screen to television, they have it in their hands; if writers in Hollywood would like one day to be treated---regardless of their salary classification---with common courtesy by producers and with common honesty by their fellow writers, they have it in their hands.”**

# New Constitution of The Authors' League

TO provide a framework within which all the writers in this country could unite in a common purpose; to preserve what had been won; to give an instrument for future progress; to make the organization able to function in an emergency, yet preserve democratic safeguards—these were the tasks confronting the draftsmen of the new Constitution of the Authors' League. There were other related problems. The document could not be drawn in a vacuum; it was necessary to take into account existing conditions.

The differences in the kind of work authors do had to be balanced against the fact that they shift from field to field. A just proportion between power in the membership of the individual Guilds and power in the League was a primary requisite. Finally it was necessary to realize that book and magazine authors are scattered all over the country with a preponderance in New York; screen writers are primarily in Los Angeles while dramatists nowadays divide their time between the two centers.

The task was entrusted originally to a Constitution committee from the three Guilds functioning in New York and Los Angeles; from the committee it went to the governing bodies of the three Guilds and the League, by all of whom it was adopted after many drafts, and numerous revisions.

**A** LONG series of provisions demonstrate the care that was taken to make the ultimate power rest in the membership.

The most vital provision of the Constitution is found in Article IX governing the right to decree a stopping of work and of sales of material. This can

only be done by the Council with the concurrence of a two-third vote of the members of each Guild affected. If the Council voted a strike, if the Dramatists and Authors' Guild's membership voted for it unanimously, it still would not occur unless the membership of the Screen Writers' Guild voted for it by a two-thirds vote of the active members. The

**By Laurence Beilenson**

*... Counsel for the Guild who in this article discusses the proposed constitutions of the Authors' League of America and The Screen Writers' Guild.*

time, and is necessary to prevent the vote from being ineffective. If it were not there, enough people would be under contract before the conclusion of the vote to make the loss of any such strike a certainty. The same power is now given to the Executive Board of The Screen Writers' Guild by Article XIII of the Code, which was voted by three-fourths of the membership.

In voting for the proposal, the membership of the Guilds, if they see fit, may give the Council the power to choose the time (within eighteen months) to put the order into effect. The same right was voted to the Executive Board of The Screen Writers' Guild by the membership in respect to Article III and XII of the Code.

Where the League has made a contract with a producer or manager, and the contract has been approved by the necessary vote of the membership of the Guilds, the Council, if the producer or manager breaks the contract, may discipline the producer or manager by a two-thirds vote.

This is obviously necessary as an enforcement measure after minimum basic agreements have been secured.

**T**HE governing body of the League is a Council of thirty-six, twelve of which are elected by the membership of each Guild. The Screen Writers' membership, therefore, chooses its own rep-

*(Continued on Page 18)*

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## The New Constitution Provides For:

- One strong organization of all writers**
- Government of, by, and for writers**
- Self-government for each guild in its own field**
- Separate constitution, by-laws, officers for individual guilds**
- No strikes except by two-thirds approval of active Screen Guild members**
- Election of Screen Guild officers by members of Screen Guild**
- Election of League officers by membership at large**
- Recall of officers by 60% vote**
- All amendments passed by 60% vote**
- Assessments subject to approval by membership**
- Exemption on incomes up to \$2500**
- Appeal to membership in discipline cases**
- Adequate machinery for admitting future guilds, such as radio, writers, etc.**
- Equal voice for East and West**
- Meetings in Los Angeles and New York**

requirement is not two-thirds of the general membership of the League; it is two-thirds of the membership of each Guild.

The right is given the Council in submitting a strike vote to order the membership during the progress of the vote to refrain from making contracts which make compliance with the vote impossible, if the proposition carries. This is a limited power for a short space of

# The ABC's of The Amalgamation

IN the following columns, an attempt has been made to give answers to some typical questions arising in connection with the proposed amalgamation of The Screen Writers' Guild with the Authors' League of America. Each question has been treated as fully as possible and each answer tries to touch on all related matter. A certain repetition of particularly important facts was therefore unavoidable.

## Question :

*What is the plan?*

## Answer :

1. The amalgamation of all writers in America into one strong organization—The Authors' League of America, to protect the writer in whatever field he works.

2. The control by the Authors' League of America of the available man-power and material for writing for the screen.

3. The perfection of all necessary alliances so that by May 2, 1938, screen writers will have the winning hand in control of men and material.

4. If on check it is necessary to push this date forward, the time will be extended, but realistically and practically the League will work to that end of control so that screen writers will realize their aim of a minimum basic agreement with League Shop and fair working conditions.

## Question :

*What is Guild (League) Shop?*

## Answer :

A minimum basic agreement with producers so that all persons employed are members of the League and all sellers of material are members of the League. A federation of all American writers.

## Question :

*Why Guild (League) shop?*

## Answer :

Because agreements are useless unless they can be enforced, and Guild (League) shop gives the only practical means of enforcing any agreement producers may make with us. Also, it gives the writers power to promise employers that the League can force its members to fulfill contractual obligations. In addition, it insures protection for the writer in new fields of endeavor, such as television, etc.

## Question :

*What is the means by which we hope to attain Guild (League) Shop?*

## Answer :

The battle between the producers and writers is essentially one of control of man-power and material in the writing field. Once The Screen Writers' Guild, through the Authors' League, can control these two factors it can win without a strike. The great difficulty in so doing has been long term contracts.

Realizing the necessity for a cut-off date, the members, by a three-fourths vote, gave the Executive Board of The Screen Writers' Guild power under Article XII of the Guild Code, to prohibit contracts on any given date. *Although the Board has had this power since Feb. 14, 1934 it has never been invoked.* It is now invoking the power for the short period of approximately fifteen days until the annual meeting when it will get an expression from the membership as to whether or not it wants it continued in force.

## Question :

*Would not horizontal alliances with other crafts in the motion picture business (such as actors, electricians, etc.) be better than alliances with other authors outside the motion picture industry?*

## Answer :

No. The alliance with authors and dramatists is essential for power. Props, electricians, and even actors are not potential strike breakers to take writers' jobs in case of a walk-out. However, horizontal alliances will not be overlooked. The amalgamation into the Authors' League does not mean that The Screen Writers' Guild will not continue working very closely with the Actors' Guild and trying to perfect other tie-ups. In addition to alliances in the motion picture field, it is our intent to make a contract in due time to be put to the membership with the Newspaper Guild\* so that members of neither organization will scab on the other in the event of a strike. The intention is, on the perfection of the plan, to be able to control the entire available source of man-power and material through one organization and through the collateral contracts that organization has with others.

\*Negotiations are already in progress.

**By E. E. Paramore, Jr.  
and L. W. Beilenson**

## Question :

*What about the division of power between the Central Board and that of the local Guild?*

## Answer :

Each Guild has jurisdiction to govern itself in its own field subject to the paramount jurisdiction of the Council (Article IV, Section 8).

Because of the impossibility of trying to find out whether each question was a local or a general one, it was decided to make a general provision and allow the division to gradually work itself out in practice. Under Article IV, Section 9, however, the Council has the right to delegate its functions in a particular field completely to the governing body of the Guild in that field. It was agreed that in practice, except for matters which concerned all, the power to govern would be delegated, so that the government locally might go on substantially as before. In addition, it is to be pointed out that each Guild has 12 members on the Council, and that meetings of the Council are to be concurrent in Los Angeles and New York, thus removing any possibility of dominance by a particular group. (In this connection, note that most members of the Dramatists' and Authors' Councils do, or have done, writing for the screen.)

It is to be further pointed out that over a period of twelve years, it has been the practice of the League Council whenever a matter concerned a particular Guild to defer entirely to the opinion of the Council members from that Guild.

It is further pointed out that under the Constitution and By-Laws of The Screen Writers' Guild of the Authors' League of America, after the meeting in 1937, the members of the Guild Board and the members of the League Council from The Screen Writers' Guild will be identical. Moreover, there will be substantial identity even before that time.

It is to be noted further that the Council of the League, on any vital matter, must refer the question to a vote of the three Guilds and each Guild must concur by a two-third vote in the action taken. Even though two Guilds voted unanimously, the third Guild must



nevertheless concur by a two-thirds vote of the members.

### Question:

*Can the Council of the League arbitrarily suspend a member and keep him from working? How are member's rights guarded in this respect?*

### Answer:

The Council of the League has no arbitrary right to suspend a member. If the member observes the rules of which he must be given full notice, he has nothing to fear.

Even if he is accused of violating the rules of the League, he is given every safeguard. They are as follows:

1. Charges must be preferred in writing, of which the accused has a copy.

2. He is given notice of a hearing by the Council.

3. He has the right to be represented at the hearing, conducted like a trial, by Counsel or by another active member.

4. He must be convicted by a two-thirds vote of the Council members who try him.

5. After conviction, he may have a lesser penalty than suspension if the Council so decided, but if he is suspended then he has none of the rights of membership pending an appeal.

6. From the action of the Council he may appeal to the general membership. It is obvious that after he has had a trial and been convicted he should not be able to delay the imposition of the penalty pending the appeal. Otherwise the machinery would become so cumbersome as to become laughable. If the appeal to the membership had been omitted, no one could complain, because the accused member has been given every opportunity to defend himself. This is given merely as an additional safeguard and in order that the machinery may function the member must be suspended pending the appeal.

### Question:

*Why is it necessary to have a cut-off date on long term contracts?*

### Answer:

Because only then can we control the supply of men and material. Until we do, we cannot win even with a strike. When we do, we can win without a strike.

### Question:

*What is the dues plan? How was it arrived at? Can it be changed? Is it entirely equitable? Do motion picture writers bear the lion's share of the burden?*

### Answer:

The problem confronting the committee which devised the dues plan was a difficult one. The most equitable plan would have been a flat percentage arrangement. It had to be borne in mind, however, that the Dramatists' Guild had in operation a plan of assessments which had worked well and raised revenue and was suited to its particular needs; that it was necessary to broaden the base of the Authors' Guild so as to take in small writers, as well as the top names which they already had; that revenue to the extent of sixty-five to seventy-five thousand dollars a year must be provided; that the committee was sailing uncharted seas; that the Authors' Guild would receive practically no adequate service for two years, since the main fight would be concentrated in the motion picture field during that time.

Bearing in mind all these things, and that the guide to any system of taxation must be workability and practicability as well as complete equity, the dues plan was devised.

First of all, the dues plan contemplates that everybody pays ten dollars per year dues. The members' earnings up to twenty-five hundred dollars are totally exempt from assessments. The author pays the least. His top assessment is fifty dollars, but he gets the least service and he is aiding the fight in other fields. Moreover, he is scattered all over the country and must be reached by correspondence rather than by meetings. In addition to the top names already in the Authors' Guild, every author, even those who write for pulp magazines exclusively, must be brought in. However, the authors, under the new plan, contribute more than they did before, because on sales to motion pictures, they are taxed one-half of one percent up to \$250.00 in addition to their dues and assessments.

The dramatist pays the most. He pays ten dollars dues, five dollars per week for each first class company, one dollar per week for each stock company, one dollar per week for each road company, one percent on amateur rights, and one-half of one percent of the money derived from the sale of the motion picture rights up to two hundred and fifty dollars. But at present he gets the most service. He already has Guild shop and real protection.

The screen writer is in the middle bracket. It was impossible to ask the dramatists to make the fight in the motion picture field and say that screen writers were not willing to pay anything nearly in proportion to the dramatists. Accordingly, the scale was fixed at one-half of one percent over incomes of twenty-five hundred dollars, with a maximum of two hundred and fifty dol-

lars a year. When it is considered that what he pays is deductible from his income tax, it will be found in many instances the government is contributing most of his assessment.

It is not thought that the dues plan is perfect. It will probably have to be amended from experience. If it raises too much money, it will be promptly lowered. It is impossible, however, to go into the first six months of the amalgamation without providing a dues plan designed to yield the necessary money to pay for it.

The following is the proposed schedule of assessments:

I. *Earnings from Magazines, Books and Newspapers (other than salaried employment):*

After the member's income from all sources has reached \$2,500:

Class	Yearly Income from Books Magazines and Newspapers		Yearly Assessment
	From	To and Including	
(A)	\$ 1	\$ 5,000	\$ 4.00
(B)	\$ 5,000	\$ 7,500	\$ 8.00
(C)	\$ 7,500	\$10,000	\$16.00
(D)	\$10,000	\$15,000	\$24.00
(E)	\$15,000	\$20,000	\$32.00
(F)	\$20,000	\$25,000	\$40.00
(G)	\$25,000	and up	\$50.00

In determining assessments in this field, members will be required to classify themselves in the appropriate income group to April 1st of each year, the classification to be based on income received from these sources during the previous calendar year.

II. *Earnings from Plays:*

After the member's income from all sources has reached \$2,500:

1. Five (\$5.00) Dollars per week for each first class company presenting a play.

2. One (\$1.00) Dollar per week for each stock company presenting a play; or one (1%) per cent of any outright sale of stock rights.

3. One (\$1.00) Dollar per week for each road company.

4. One (1%) per cent of any net royalties or outright sales received for amateur or semi-professional performing rights (except one act plays, on which there is no assessment.)

On Musical Shows:

5. One (\$1.00) Dollar per week for each one (1%) per cent of royalty received for each first class company; or in the event that any author or composer receives a flat payment per week in lieu of royalties, One (\$1.00) Dollar for each One Hundred (\$100.00) Dollars received by him.

6. Assessments on stock and road companies same as for plays, as above.

III. *Earnings from Motion Pictures:*

After the member's income from all sources has reached \$2,500:

(Continued on Page 32)

# How Many Wrongs Make A Copyright?

THE Duffy Copyright Bill, which passed the Senate during the last session of Congress and is now pending in the House Patents Committee, is not light reading, but should be required reading for every screen writer, author and dramatist of the country. The founders of the United States thought the encouragement of the literary arts sufficiently important to write into the Constitution a provision charging Congress with the protection of authors' rights. The Duffy Bill, therefore, comes as a considerable shock.

Foremost among the objections to the bill is the fact that it discriminates against American authors in favor of foreign authors. Foreign authors would not be obliged to observe any formalities in this country to secure copyright, whereas citizens would still have to go through all the cumbersome red-tape required by the present law. American writers have no objection to permitting foreign authors equal treatment under our laws if the arrangement is reciprocal, but find it difficult to understand—and in fact difficult to believe—that an American Congress would even suggest such discriminatory legislation. Certainly, if preferential treatment is to be accorded to any authors, the Congress should take thought for its own citizens.

The bill purports to give authors protection against deformation or mutilation of their works, but its sincerity may be judged by the paragraph immediately following, which states that "in the absence of special contract, or notice by the author at the time he consented to the use of his work" the material may be edited, adapted or arranged "in accordance with customary standards and reasonable requirements." Needless to say, in practice the judgment of what is reasonable or necessary would be that of editor or producer

and the author could whistle his objections to the wind. If the bill should pass, all the trade practices, built up through twenty years of constant effort by writers, which assure respect for a creator's ideas and his mode of expressing them, will be tossed out of the window. Articles may be rewritten at will, plays doctored and scenarios garbled and distorted out of all semblance to their original intent and purpose.

**FURTHERMORE**, this provision is an example of a significant departure in copyright legislation, which is shown in other sections of the bill; that is, the bill attempts to write contracts between authors and the purchasers or users of their material into copyright law. It is a grave question whether Congress, as a matter of public policy, has the right to do this. We do not believe that it has, but in any event, to use the power of the Federal government to force contractual provisions on authors which will give the large industries the whip-hand is clearly an injustice.

The bill provides for the adherence of the United States to the Berne Convention. This Convention is a treaty between all the principal nations of the world except Russia and the United States, whereby copyright secured in any nation of the Convention is automatically recognized in all the other states. Granting the desirability of having copyrights of American authors protected in foreign countries and the desire of the United States to become a signatory to the Convention, the Authors' League does not believe that this is an opportune time for the United States to do so.

During recent times the state of affairs abroad has radically altered. Credit and currency embargoes are in

**By Luise Sillcox**

*... Who in her 25 years affiliation with the Authors' League of America has been in the midst of all copyright legislation. She is the Secretary-Treasurer of the Authors' League of America.*

force in a number of states so that money obtained for publications or productions of American works must be spent within those countries. There are few authors in this country whose royalties abroad are sufficiently large to make it worth a trip across the pond to spend them. In addition, the depression has increased the spirit of nationalism to such an extent that the use of American books and plays abroad is relatively limited. Press and publishers are under governmental agencies which foster national aspirations and restrict the distribution of works by non-citizens.

**G**ERMANY under the Hitler regime has issued a series of decrees which constitute a denial of rights to non-Aryans, and there have been court decisions which show unmistakably that Germany does not intend to recognize the legal rights of Jewish and other non-Aryan writers. This applies specifically to foreign authors as well as Germans. The other countries signatory to the Convention have taken no steps to compel Germany to live up to her obligations. Until such time as protection is afforded in Germany, or until Germany withdraws from the Convention, American authors do not feel that the United States should adhere to a treaty which will give rights to some of our authors, but not to all.

Regarding the general content of the Duffy Bill, it is obvious even to the layman that all along the line the industries purchasing authors' material—radio, motion pictures, publishers and producers—have been favored at the expense of the author, the person whom the bill should be designed to protect. Rights which the bill purports to grant in one section are cynically vitiated in subsequent sections by the insertion of various jokers which would leave authors helpless to enforce rights supposedly theirs.

There is a real and urgent need of thoroughgoing revision of the Copyright Act of 1909, which is entirely out of line with modern conditions, but American authors are united in feeling that the present Act, bad as it is, is preferable to the Duffy Bill.

**"If the bill should pass, all the trade practices, built up through twenty years of constant effort by writers, which assure respect for a creator's ideas and his mode of expressing them, will be tossed out of the window."**

# I Oppose The Dickstein Bill

IN these columns last month, Kenneth Thomson impartially explained the various controversial issues of the Dickstein Bill—an act before Congress designed to restrict the importation of alien actors. He asked for an expression of the membership; whether the Screen Actors' Guild should oppose the measure or join hands with Actors' Equity Association in seeking its passage. In the article, it was explained that the contract between the Guild and Equity provides "that each party shall determine its own policy towards aliens."

The Board of Directors has not, as yet, determined the policy to follow in this issue. It has received several interesting replies, both for and against. Because of its clear, concise and considered tone we feel the following letter, opposing the passage of the bill, is worthy of consideration. In the near future, we hope to publish a communication favoring the passage of the bill.

Martin Beck Theatre,  
West 45th Street,  
New York City,  
21 March, 1936.

Board of Directors,  
The Screen Actors' Guild,  
1655 North Cherokee Avenue,  
Hollywood, Calif.

Gentlemen:

I HAVE read with much interest Mr. Kenneth Thomson's article in the March issue of *The Screen Guilds' Magazine* upon the subject of the Dickstein Bill, in which he asks for the expression of members' opinions.

I am a member of the Guild, but I am also an Englishman, and it is with some temerity that I venture to express an opinion which may understandably be attributed to self-interest and which may therefore be suspect to you. I am, however, a councillor in the British Actors' Equity Association, and before the formation of that body I was a councillor of the now defunct Stage Guild; I have been closely interested in the subject of alien restrictions since the original and lamentable case of Miss Alden Gay that is mentioned by Mr. Thomson; I have served on several committees that have from time to time been formed for the consideration of this matter by British Equity, and I have accompanied an Equity deputation to interview the British Home Secretary in an attempt to explain to him the standpoint of the actor.

I am expressing the official view of

British Equity when I say that the English theatrical profession is wholly opposed to restrictions upon the entry of alien actors. Equity indeed has brought every pressure to bear upon the British Ministry of Labour to obtain some alteration of the rule because we do not believe that the provisions of the law which was enacted to govern the entry of artisans should be applied to artists, whose value cannot be judged or understood by a government department.

I must add a serious warning against allowing a government to take the control of the profession out of the actors' hands. We in England have found the Ministry of Labour almost impervious to suggestion or to reason; our influence has lately been resulting in a rather more lenient administration of the Aliens Restriction Act, but for a long time it was administered rigidly, officiously, and sometimes apparently without the exercise of ordinary common-sense.

In 1931 Mr. Leslie Howard and myself, distressed by the prospect of a divided theatre, sent a long letter to the British Ambassador in Washington in which we begged him, for the sake of Anglo-American amity as much as for the benefit of the acting profession, to bring his influence to bear upon the British Authorities to obtain some amelioration of conditions; we told him of our dismay at the reprisals which were being inflicted upon us here, and of our belief in the benefit to the cultural world of a united Anglo-American theatre using the best of talent wherever it might be found. We never even received an acknowledgement of this letter.

We English actors will, I assure you,

**By Brian Aherne**

*... The well-known stage and screen star who writes a letter from New York to the Screen Actors' Guild Board of Directors.*

not cease to fight for freedom within our profession, but we shall be distressed indeed if we are to see you thrust your necks into the halter of Government Restriction.

There is only one goal at which we all should aim, and that is the improvement of the *quality* of the entertainment which we offer to the public; anything which maintains or improves this quality is worthy of our support; anything which jeopardizes it must be fought as vigorously as possible. It is quality that draws the public, quality that puts money and prestige into our pockets, and quality that indirectly provides employment for all the people who are associated in the making of a production.

The rampant nationalism of today has disrupted, and may yet destroy, the trade of the world. It has been injected into the theatre with lamentable results, but it is to be hoped that it may be prevented now, while there is yet time, from destroying the great international art of the cinema.

I cannot emphasize too strongly the danger that the film-acting profession will run if the Dickstein Bill becomes law, and I sincerely hope that the Board will have the wisdom and the vision to take an immediate stand against it and against all such suffocating legislation.

Yours faithfully,  
(Signed) Brian Aherne.

“ I cannot emphasize too strongly the danger that the film acting profession will run if the Dickstein Bill becomes law, and I sincerely hope that the Board will have the wisdom and the vision to take an immediate stand against it and all such suffocating legislation. ”

## Best Performance of March

**A** TWELVE year old actress and two actors with many years of successes to their credit received the greatest number of votes from the members of the Screen Actors' Guild for the Best Performance of March. The poll, which is the tenth since this feature was established, this month is based on 37 pictures released as Los Angeles firsts runs between February 21 and March 21.

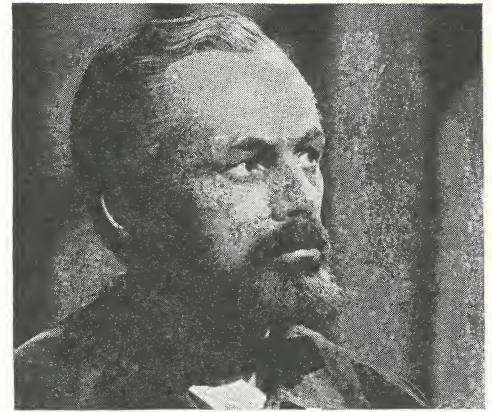
In a close race, Paul Muni emerges the victor for his portrayal of Louis Pasteur in the Warner Bros. picture, "The Story of Louis Pasteur". His work in this, many have said, is Mr. Muni's best since "I Am a Fugitive from a Chain Gang", in which he appeared in 1933. Two other members of the cast of "The Story of Louis Pasteur", were mentioned on one or more ballots.

With two votes less than the winner, Jean Hersholt is awarded first Honorable Mention for his performance as Dr. John Luke in "The Country Doctor", the picture which 20th Century-Fox built around the Dione Quintuplets. Two other members of this cast, also, received one or more votes.

Bonita Granville's splendid work as the malicious little gossip-monger, Mary Tilford, in "These Three" received the third greatest number of votes and therefore wins second Honorable Mention. The names of three other players in the same picture were written on one or more of the ballots. As Samuel Goldwyn, who produced the picture for United Artists' release, explained in publicity stories, "She is the meanest girl I have ever met—in a screen test".

Twenty-four players from 13 of the 37 releases were mentioned in the poll, and of this amount two or more were selected from five pictures. Again this month the actors win more awards than the actresses making the ratio about two actors to one actress. Of the 32 winners to date, there having been two ties, 22 men and but ten women have been selected by their fellow craftsmen for the monthly honors.

Once more the pictures selected by the writers as the Best Screen Plays are the same as those in which the recipients of the Best Performance awards appeared.



**Paul Muni**

as Louis Pasteur in

"THE STORY OF LOUIS PASTEUR"

Produced by Warner Bros.-First National

### HONORABLE MENTION

**Jean Hersholt**

as Dr. John Luke in

"THE COUNTRY DOCTOR"

Produced by 20th Century-Fox

**Bonita Granville**

as Mary Tilford in

"THESE THREE"

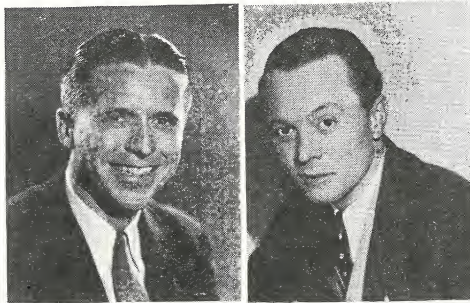
Produced by Samuel Goldwyn  
Released by United Artists

## Best Screen Play of March

"THE Story of Louis Pasteur" is the Best Screen Play of March according to the vote of the members of The Screen Writers' Guild. Honorable Mentions are "These Three" and "The Country Doctor".

An original screen play, "The Story of Louis Pasteur" was written by Sheridan Gibney and Pierre Collings for Warner Bros.-First National. Mr. Gibney's credits include the original story or screen plays of "Massacre" and "The House on 56th Street", while Mr. Collings has credits, either alone or in collaboration, on the original story or screen play of "British Agent", "Dr. Harrigan" and "Man Against Death."

Author of "The Children's Hour" which has been running on Broadway for almost two years, Lillian Hellman was engaged by Samuel Goldwyn to adapt the play to the screen. When it was found too censorable for motion pictures, Miss Hellman wrote a completely new screen play based on the plot as well as a new title. That screen play, "These Three", was mentioned on almost as many ballots as "The Story of Louis Pasteur", and wins this month's



**Sheridan Gibney and Pierre Collings**

Original and Screen Play writers of  
"THE STORY OF LOUIS PASTEUR"

Produced by Warner Bros.-First National

### HONORABLE MENTION

"THESE THREE"

Original and Screen Play by

**Lillian Hellman**

Produced by Samuel Goldwyn

Released by United Artists

"THE COUNTRY DOCTOR"

Screen Play by **Sonya Levien**

Story idea suggested by Charles E. Blake

Produced by 20th Century-Fox

selection as first Honorable Mention. The picture was produced by Samuel Goldwyn and released by United Artists.

Sonya Levien's screen play of "The Country Doctor", the story idea of which was suggested by Charles E. Blake, wins second Honorable Mention in the poll. Miss Levien has a long list of screen credits. She has written, either alone or in collaboration, the screen plays of "Berkeley Square", "Cavalcade", "State Fair", "As Husbands Go", "Change of Heart", "White Parade" and "Beauty's Daughter". "The Country Doctor" was produced by 20th Century-Fox.

It is interesting to note that of the thirty awards made in this poll to date but four, or a little more than ten percent, have been original screen plays written in their entirety by the same writer or team. Two of the three awards this month are listed as original screen plays.

Only 13 of the 37 pictures released in Los Angeles between February 21 and March 21 were mentioned on one or more ballots. This marks the tenth month that writers have singled out their co-workers for honors.

THE LIST OF LOS ANGELES RELEASES APPEARS ON PAGE 22

The SCREEN GUILDS' Magazine

# Lowdown On The Actors' NRA Brief

THE whole story of the actor's fight to get fair working conditions through the NRA has never been told. What happened in Washington after the actor members of the Five-Five Committee filed their explosive brief is known only to a few. Why the actors did not get a hearing was never explained. The open record does not mention a secret meeting which took place in Washington when Mr. Sol A. Rosenblatt, dynamic administrator of the motion picture code, received the actors' brief citing what "The Nation" called a series of Hollywood Horrors, and requesting a public hearing to thrash out their grievances.

On January 15, 1935, Mr. Rosenblatt called a closed conference of his advisers which I attended as the representative of the Labor Advisory Board. About eight people gathered around a large table. We were warned to give no statements to the press and were told that the meeting was in strict confidence. Rosenblatt's opening remarks revealed an unfriendliness toward the actors and a distempered opposition to a public hearing. The actors, he said, were in bad faith in making public their demands. The Five-Five Committee had been set up by him, and he had not authorized the actors to take their fight outside of it. So, in the first place, they were guilty of a breach of confidence.

The brief was emotional, not factual. It was the outburst of a group of high-strung temperamentalists. Moreover, it was 90 per cent war-cry for a closed shop. It really came from the Screen Actors' Guild and was simply a demand for Guild recognition. The Guild! Do you call that a bona fide labor union? Have you read its by-laws? Do you know they provide for outlandish restrictions and even fines? Why do actors who make more in a year than we do in a lifetime need a union? It is fantastic. The standing joke when he was in Hollywood, he said, was that Guild members could not find room to park their cars at meetings. They want a hearing so they can make a lot of noise and put on a show.

A TELEGRAM from the attorney representing the producer members of the Committee had asked for time to file an answer. Would it be fair to deny them an opportunity to reply to the actors? Wouldn't it be an injustice to the producers to hold a hearing before they were ready? Furthermore,

probably no hearing would be necessary after their brief was in.

So ran Mr. Rosenblatt's desk-pounding speech. He asked each adviser for an opinion on the wisdom of waiting for the producer's answer. Each man consented to Rosenblatt's suggestion of a delay except the writer who, as labor adviser, represented the interests of the actors. I asked him to comply with the actors' demand for a hearing and pointed out that the producers had had the same opportunity to state their case and their failure to do so was a poor pretext for postponing a hearing. To my dissent, he roared that it was entirely up to him to decide whether there would be a hearing and that, if necessary, he would go over my head to get the agreement of the Labor Advisory Board. (He fulfilled that promise). This outburst told everyone in the room that the actors would never get a hearing if Mr. Rosenblatt had his way.

However, he promised to get a reply from the producers within a "reasonable" time and that he would call another conference when it had been received. Weeks passed and nothing happened, and, as far as I am able to determine, Rosenblatt took no steps to keep his promise. There was no second conference. In the meantime the Academy announced its new contracts which conceded some of the actors' demands, a piece of strategy which took the edge off their NRA brief. *Mr. Rosenblatt's stalling had saved the producers' faces.*

His action (or rather inaction) is especially interesting in view of his national reputation as a "labor man." When he made the local wage and hour agreements of the motion picture machine operators' union an integral part of the code, he won the favor of a few

**By William Bledsoe**

*... Who was the staff member of the N. E. A. Labor Advisory Board in charge of motion picture and other amusement codes.*

labor leaders, and for three successive years he has addressed the conventions of the American Federation of Labor and been wildly acclaimed a champion of organized labor. But the record shows that his sympathy with unionism does not include motion picture actors. It may be he recognizes that talent represents irreplaceable assets on producers' balance sheets. It is not well for these assets to acquire a voice.

## II

IF the NRA was a disappointment to the motion picture actor and actress, the educational value of their fight for legal protection from abusive working conditions was large. It revealed that Governmental machinery must not be relied upon to do the work of a militant labor union. It revealed that labor victories are won only by organizations strong enough to stand on their own feet. It revealed that, with or without supporting legislation, a union can never stop fighting. It revealed that nothing can take the place of a powerful, self-reliant labor group.

Only employees who were backed by strong unions gained materially from the NRA codes, and even compliance depended to a high degree on the policing of local labor bodies. Excellent labor standards and compliance were outstanding in the code for the men's cloth-

*(Continued on Page 24)*

“**But the record shows that his (Rosenblatt's) sympathy with unionism does not include picture actors. It may be he recognizes that talent represents irreplaceable assets on producers' balance sheets. It is not well for those assets to acquire a voice.**”

# Article XII In Operation

## Article 12 of Code Put Into Effect by SW Executive Board

In connection with the annual meeting of The Screen Writers' Guild, Article 12 of the code has been invoked. Following is the official notice to that effect:

You are hereby notified that the Executive Board of The Screen Writers' Guild, a California Corporation, has made an order as follows:

"No member of The Screen Writers' Guild, and no signatory to the contract of April 6, 1933, shall, after the date of this order, make any contract or give any option binding or affecting, directly or indirectly, his services or material as a screen writer after May 2, 1938. Provided, however, that nothing herein shall prevent the sale, or agreement to sell, of services or material for fields of writing other than the screen, if the instrument, agreement, or contract of sale prevents the assignment or use, directly or indirectly, of such services or material for the screen after May 2, 1938. Provided, further, that nothing herein shall prevent the sale or use of material in existence before May 2, 1938, provided such sale is completed on or before May 2, 1938."

This order is dated April 14, 1936.

### Article XII.

This rule is adopted pursuant to the authority vested in the Executive Board by Article XII of the Code of Working Rules for Writers heretofore adopted by the membership, reading in part as follows:

"At any time after the adoption of this Article, the Executive Board is empowered to issue an order, or orders, limiting the right of the members to sign contracts. The order may provide that members may not make contracts extending or giving an option beyond a date specified in the order. Subsequent orders may set a new date, either later or earlier. The Executive Board shall notify each member of such order or orders by letter or telegram sent to his address as shown on the records of the Guild, and all members shall comply therewith."

A violation of this order is a violation of the contract of April 6, 1933.

Dated at Los Angeles, California, April 13, 1936.

By order of the Executive Board.

(Signed) Robert Lee, Secretary.

## Writers Prohibited From Making Contracts Beyond May 2, 1938; Annual Meeting May 2, 1936

The uniting of all writers in the United States in a common organization . . .

The securing of League Shop in the motion picture industry.

These are the chief aims of a program to be presented at the annual meeting of The Screen Writers' Guild on MAY 2, 1936, at

8 p. m. at the **Hollywood Athletic Club, 6521 Sunset Boulevard, Hollywood, Los Angeles, California.** No member of the Guild can willingly afford to be absent from a meeting which is the most important since the Guild's inception.

The methods devised to achieve the aims of the program are two.

1. The amalgamation of all writers in the Authors' League of America.

2. Prohibiting contracts or options for services or the sale of material in the screen writing field after May 2, 1938.

### To Be Voted On

This program will, of course, be voted upon by the membership at the announced meeting but in the meanwhile the Executive Board, in order to protect the membership at large, has put this order into effect until the date of the meeting. Note, therefore, you cannot give a contract or option binding you beyond May 2, 1938 between now and the date of the meeting.

### All Should Be Present

No member of the Guild can willingly afford not to be present at this meeting. However, the form of proxy is printed on this page for those who cannot attend. Please sign this proxy and mail it at once to The Screen Writers' Guild, 1655 No. Cherokee.

If you are present the proxy will not be used.

The following is the text of the official notice of meeting:

"The postponed annual meeting and a special meeting of the members of The Screen Writers' Guild, a California corporation, will be held at **The Hollywood Athletic Club, 6521 Sunset Boulevard, Hollywood, Los Angeles, California,** at eight o'clock P. M. on Saturday, May 2, 1936. At such meeting the following business will be transacted.

"(1) Election of officers and Executive Board for the ensuing year and until their successors shall be elected and qualified;

"(2) Reports of officers and committees and adoption of such reports;

### Constitution Passed

The amended Constitution and By-Laws and the new dues plan was passed by an overwhelming vote of the membership of the Authors' League of America, at a meeting in New York, March 31, 1936, according to word received from Miss Luise Sillcox, Secretary of the organization.

### Constitution Mailed

Copies of the new Constitution of The Authors' League of America will be mailed to the membership within the next few days according to Miss Elsie Wilkins, assistant secretary of The Screen Writers' Guild.

### OFFICERS

#### THE SCREEN WRITERS' GUILD

of

#### The Authors' League of America

Ernest Pascal .....President  
Francis Faragoh..Vice-President  
John Grey .....Treasurer  
Robert N. Lee .....Secretary  
Elsie B. Wilkins..Asst. Secretary  
Laurence W. Beilenson.....  
..... Attorney

## ANNUAL MEETING

### The Screen Writer's Guild

### Saturday Night, May 2, 1936

### The Hollywood Athletic Club, 6521 Sunset Blvd.

### PROXY

I hereby appoint Seton I. Miller, or if he be absent from the meeting, John Grey, to vote in my place and stead and as my proxy for the election of officers and executive board and on all matters and things that may come before the meeting of May 2, 1936 of The Screen Writers' Guild, a California Corporation, and of The Screen Writers' Guild, of The Authors' League of America, Inc. To remove any question of my membership in The Authors' League of America, I hereby apply for membership in the League and agree to abide by and be bound by its Constitution and By-Laws. I revoke all former proxies.

Dated.....1936

(Signed) .....

Please fill in date and sign. If you are present this proxy will not be used.

# THE SCREEN WRITERS' GUILD

# Jr. Guild To Hold Meeting

## Suspend 2 Members

At hearings held during the past month, two members of the Junior Screen Actors' Guild were found guilty of charges brought against them. As a result of the verdicts, J. G. MacMahon has been suspended for 30 days and J. Edward Dahlen, for 90 days. Both suspensions took effect as of April 1.

## Influx of Members Nearer Normal Rate

After three months of the greatest membership spurt in the history of the organization, the number of new members joining the Screen Actors' Guild has returned to a normal rate. During the past month, 30 new members have been admitted by a vote of the Board of Directors.

The new members are as follows:

### Senior Guild

Lilian Kemble	Christian Rub
Cooper	Milburn Stone
Alexander Cross	Forrest Taylor
Jane Darwell	Conway Tearle
Madge Evans	Henry B. Walthall
Betty Farrington	Charles
Paul Kelly	Wininger

### Junior Guild

Albert R. Cody	John T. Knobel
Harold Collison	Baron Lichter
Tex Dial	Jack Martin
Kathryn Doyle	Thomas F. Martin
Walter Findon	Jack Moore
Hazel Flint	Aurora Navarro
Buck Friday	Albert Russell
Stuart D. Hall	Paula Sanchez
David Josephson	Ralph K. Stein

## A. Vinton Absent in East Not off Board

Through error, Arthur Vinton was reported in the February issue as having resigned from the Board of Directors of the Screen Actors' Guild. Mr. Vinton, who was one of the original 20 organizers of the Guild, did not resign, but merely is absent in the East. Upon his return to Hollywood, he will resume his place on the Board.

## Efforts Applauded

At the Annual Meeting of the Producers' Association, February 27, several studios advocated the abolition of all wage scales and working conditions for extras, established under the N. R. A. The move was not taken, and in this connection Pat Casey, the labor man for the producers, is deserving of praise as well as the others who supported his cause.

## Elections, Reports of Officers Installation of New Executives and Talks by Labor Leaders Planned

Elections, installation of new officers, addresses by men important in the labor movement of Los Angeles and the reports of officers will comprise the program of the annual meeting of the Junior Screen Actors' Guild. It will be held Sunday night, April 19, at 8:30 P.M. in the Masonic Temple Auditorium, 6840 Hollywood Blvd.

One of the important features of the meeting will be the election of Officers and Directors. Only those holding cards paid up to May 1, 1936, are eligible to vote. The ballot, as selected by the Nominating Committee, is as follows:

**President—Pat Somerset**  
**1st Vice-Pres.—Bob Ellsworth.**  
**2nd Vice-Pres.—Jay Eaton**  
**Sec-Treasurer—Aubrey Blair**  
**Asst. Secretary—Nate Edwards**  
 Those nominated for the Board

of Directors are:

<b>Dick Allen</b>	<b>Sam Garrett</b>
<b>Louis J. Becker</b>	<b>Charles Graham</b>
<b>Jack Cheatham</b>	<b>Mabel Ingraham</b>
<b>Helene Caverly</b>	<b>Bud Winters</b>
<b>Betty Blair</b>	<b>Harry Mayo</b>
<b>Oliver A. Cross</b>	<b>Jack Mower</b>
<b>Larry Emmons</b>	<b>Lee Phelps</b>
<b>Mel Forrester</b>	<b>Max Pollack</b>
<b>Peter Gardner</b>	<b>Jean Valjean</b>
	<b>Flo Wix</b>
Alternate: <b>Buck Moulton.</b>	

The above nominations include one change from those reported last month. Mike Lally, because he felt he would be unable to attend some of the Tuesday night Board meetings, withdrew his nomination. He has been replaced by Bud Winters.

### Speakers

J. W. Buzzell, Secretary of the Central Labor Council, Mr. Haggerty, Secretary of the Los Angeles Building Trades, and Mr. Hines, Organizer of the Central Labor Council, will be the principal speakers. They will explain the Los Angeles Labor Movement, and the place that we, and the motion picture industry have in their plans.

In addition, the former Officers and Directors will be retired and those elected at the meeting will be installed. Annual reports will be read and plans for the coming year discussed.

## Thomson on Radio

On Sunday, March 29, Kenneth Thomson was interviewed by Hal Styles over radio station KMTR. He explained the Screen Actors' Guild, its functions, its accomplishments, and its hopes. Replies indicate the interview was received favorably by the listening audience.

## Members Requested to Boycott Unfair Cafe at RKO-Radio

At a meeting of representatives of all studio crafts recently, it was agreed that all business agents would request their members not to patronize the R. K. O. studio Cafe, until such time as union workers were reemployed and proper wages and working conditions were established.

About a month ago, a new management gained control of the R. K. O.-Radio studio. One of its first moves was to fire the union help in the commissary, to increase the weekly work-hours considerably, and to reduce salaries of waitresses by approximately 25%.

### Cooperation Requested

Cooperation has been requested of the Screen Actors' Guild by the Joint Executive Board of Cooks, Waitresses and Bartenders of Southern California as explained in the following letter from that union:

Mr. Aubrey Blair,  
 Screen Actors' Guild,  
 Dear Sir and Brother:

This is to notify you that at the regular meeting of the Joint Executive Board of Culinary Workers, held on March 30th, the restaurant in the R. K. O. Studio was placed on our unfair list. Application was made to the Central Labor Council on April 3 for same action.

The management of the R.K.O. restaurant has discharged all Union help, and replaced with non-union employees. In the case of the Waitresses, their wages have been reduced and hours lengthened.

At this time, we respectfully request that you notify your members to place a rigid boycott on this restaurant until such time as the officials of the Culinary Workers Union are able to adjust wages and working conditions for their members.

Thanking you for your past favors, and splendid cooperation that you and your members have extended to our Unions, I am,

Respectfully,  
 JOHN M. SARGENT,  
 Bus. Agent Cooks 468.

## Junior Guild

# ANNUAL MEETING

•

Time — Sunday Night, April 19th

Place — Masonic Temple  
6840 Hollywood Blvd.

•

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# Where Did You Get That Hat?

THE most encouraging thing to me today in regard to our mutual industry is the trend toward realism. I don't mean that we've turned our back on Cinderella, but at least she no longer sits in the lap of the Cinema with her arms around her neck swinging her little glass slippers. Some screen millionaires have moved out of Grand Central Station and have found themselves more believable living quarters. A simple family chronicle like "Ah, Wilderness" is a success, and a success because it's real. "Alice Adams" is another example of the trend from puppets to people.

However, there is one department that in my opinion is still on the other side of the fence—the phony side, the gingerbread side. Actresses still don't look like people. The blame for that can be spread widely and thinly. The actresses themselves share in it. So do the costume designer, the make-up staff, and the front office, and the director.

I have had battles with a few directors, who contended that the all important thing was a striking appearance, well-groomed hair, immaculate clothes, an undisturbed make-up, whether the scene is one in bed in the middle of the night or an exit from a drowning episode. I was solemnly told that we must

not disappoint our public. It might disillusion them to know that we could look badly. I once saw a crowd of extra players, women, who supposedly had poured out of a train when an accident on the track had stopped it suddenly. Every one of those women was perfectly groomed—every hair in place, every wave freshly set. I asked the make-up girl whether she'd ever seen women on a train. Her answer was, "I know it's silly, but if I don't do every one of those heads, I get a call-down from the front office." In one of the important features which was previewed lately, the feminine star's coiffure and make-up survive a chase through jungles and a tussle with crocodiles.

I think the public are far more intelligent than that. I think things like that make them laugh. In other words they are, unlike the silent picture days, looking for realism. They want to see human beings on the screen, not actresses.

CLOTHES play a large part in the Unreal, Never-Never Land appearance of many actresses. I have seen a young actress playing an emotional scene while she was wearing a hat which transfixed the attention of the audience. All over the theatre there was a rippling whisper, "Look at that hat!" The sincere, straight-forward job she was doing under that hat went for nothing. Some of the outfits worn by our leading women stars are beyond all reason. They're obtrusive and distracting. They form unbeatable competition to the scene that's being played, by making the audience clothes conscious. Somebody once said you never know what a truly well-dressed woman is wearing, you are only conscious of the fact that she is well-dressed.

**By Bette Davis**

*... Winner of the Academy acting award for 1935 who feels the public is critical and discerning about clothes worn in pictures.*

Don't for a minute think this is all the designer's fault. We, as actresses, are often to blame. Hollywood costume designers are among the best in the world. We all acknowledge that. They naturally have a reputation to uphold, and that reputation is not helped by inconspicuous clothes. No plain sweater and skirt ever made fashion history, or established the designer as a "creator." Yet a dramatic scene may best be played by a woman who is inconspicuously covered, and not modishly gowned.

An actress who has the courage and takes the time to discuss with the costume designer the scenes he has to play, will almost always get full cooperation from the designer. If she wears outfits so elaborate and conspicuous as to detract from her work, nine times out of ten it's her fault. I know that I made that mistake for three years out here. I went in for bizarre clothes, and also for crazy head-dresses. They weren't forced on me. I liked them. People have written me since I have returned to normality in appearance, and have said my clothes and my hair prejudiced them against me for years. That seems proof positive that the public which I believed wanted, demanded, something pretty fancy, were critical and discerning. I was doing them no favor, and myself a lot of harm, by getting myself up like an actress and not a person.

I'M not advocating that we dress ourselves in bungalow aprons. I just finished a picture called "The Golden Arrow", which could have been played only in smart clothes, unusual clothes, striking clothes. Mr. Kelly designed some beautiful things, exactly suited to the people we were playing, to the atmosphere of that particular story. I believe that half the interest of that picture for the public will be his clothes.

If an actress knows when to unleash the silver fox, and holds to that knowledge—letting him run free in the Ritz, but keeping him out of the subway, the death house, and the jungle—she'll look more like a person and less like an actress, and furthermore, she'll get full cooperation from Adrian, Travis Banton, Gwen Wakeling, and Orry-Kelly.

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# ONE Organization for ALL American Writers

(Continued from Page 3)

whether they have any squawks—or not!

I do not bring these things up here just to open old wounds, but merely to refresh your minds, and to point out that, contrary to what a great many screen writers think, writers have not been immune to attack since the founding of this Guild. On the contrary, they have been constantly attacked, and the producers are more determined than ever to suppress the writer and reduce him to his traditional impotence.

That is the picture at present—and was the picture this administration had to face when it came into office a year ago. The N. R. A. fight taught us that the one and only thing to strive for is: Guild Shop!

Without Guild Shop we can't get anywhere. Without Guild Shop we remain a purely defensive machine, with the danger of disintegrating through sheer inertia. Without Guild Shop we would be forced ultimately into a strike, which we would lose, with the alternative of folding up and going down to defeat without achieving any of the things for which this Guild was founded.

But how to get it—that was the problem.

IN June, last year, the presidents and vice-presidents of the Authors' League and its associate Guilds and the Screen Writers' Guild met here in Hollywood.

Jointly these three Guilds represent approximately ninety percent of the creative writers in the United States. Collectively their potential power is incalculable.

Hitherto there had existed a rather loose agreement between this Guild and the Authors' League. For two years we had been negotiating a deal with the Dramatists' Guild, but this had never been consummated.

At this meeting, the little differences that had stood in the way of binding agreement between these different writer organizations melted into nothingness in the face of a common danger.

Out of this one meeting came the idea and the determination to endeavor to consolidate all writers in all fields into one strong and unified organization, strong and able to protect writers against the invasion of his rights and to fight for and win what is rightly his.

The reasons for such an amalgamation were so manifold that I won't attempt to enumerate half of them.

Many writers were paying dues into all three organizations. The Dramatists' Guild already had Guild Shop. Broadway was practically being backed financially by Hollywood money. The affinity of interests between playwrights and screen writers had grown infinitely closer.

The decision to foster such an amalgamation was simple to make. The job of creating the machinery to make the amalgamation ready to function was a tremendous task.

It took six whole months.

The most difficult problem was the matter of dues.

The dues plan which was finally devised, and which was passed together with the Amended Constitution of the League, and is now in effect for the other two Guilds, we do not claim to be perfect. What we do claim for it is that it is workable and the best plan that we could devise, taking into consideration all the problems involved.

Moreover, it was not and is not intended to be a permanent dues plan. In six months, or in a year, when we work out a more equitable one, it can and will be substituted.

IN this one, the salient points are these:

1. Membership in the League, which naturally includes the three Guilds, is uniform—\$10 a year.

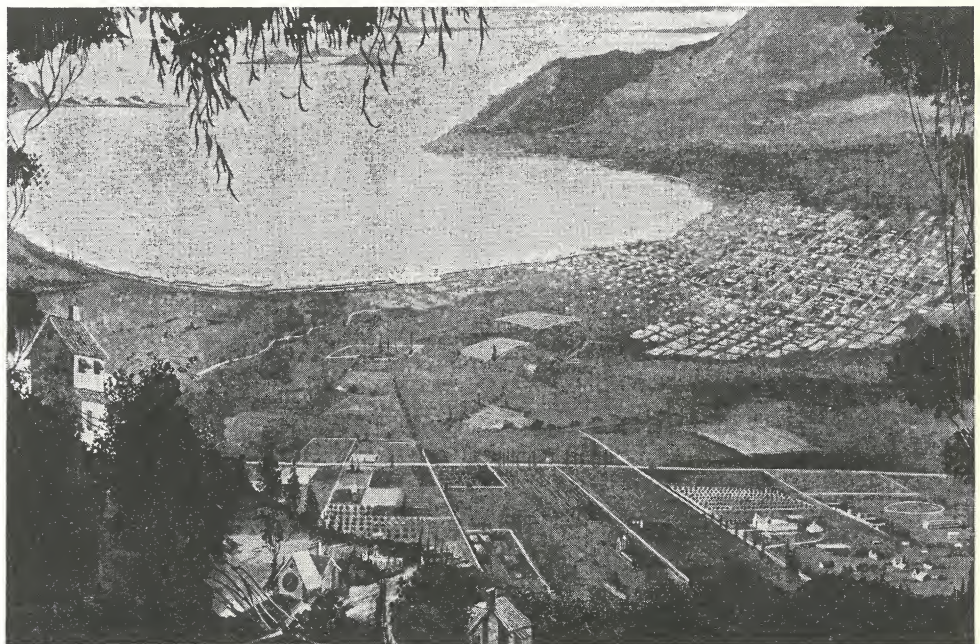
2. Writers are automatically assigned to the particular Guild in which field of writing they happen to be working at that time and will be assessed accordingly.

3. All writers in all fields are exempt from assessment up to \$2500 income.

4. A dramatist therefore pays relatively high assessments—but receives considerable service. An author of books or magazine stories pays relatively low assessments—and receives very little service. The screen writer's assessments fall in between the dramatist's and the author's, being one-half of one percent of earnings, with a maximum of \$250. This assessment, however, applies also to the sale of all material to picture companies from all writing in all fields.

The other difficult job was to make ready the physical house of the League to accommodate its three tenants. This

(Continued on Next Page)



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(Continued from Preceding Page)

was done by amending the Constitution of the League so that it might embrace the respective Constitution and By-Laws of the three Guilds.

In this House, it is proposed that each Guild will govern itself, but the collective power of all three Guilds will be vested in a council comprised of twelve members from each Guild.

Council meetings will be concurrent in Los Angeles and New York, thus removing any fear that the East will dominate the West, or vice versa.

In practice therefore each Guild will take care of its own problem in its own field of writing. Where major issues arise, concerning the interests of all

writers, the Council will exercise its jurisdiction.

Article IX provides against the contingency of two Guilds being able to call a third Guild out on strike. In such a contingency, the proposition must go to the membership of each Guild and must be passed by a majority of sixty-six and two-thirds percent of each Guild.

Every effort has been made to make it possible for these three Guilds to dwell peacefully under the same roof, without vitiating their energy and substance in family friction and fights.

But naturally this, too, is not a perfect document. No document is ever perfect. Changes will be necessary and

provision is made for the inclusion of amendments at any time.

**T**HE House itself is ready. Two of the Guilds have already moved in. On May second the screen writers will vote upon whether or not they want to move in, too.

That amalgamation in itself, however, does not provide any specific means of obtaining Guild Shop for screen writers.

The actual method which we propose is first to put into effect a provision which the Executive Board already has the power, by vote of the membership, to invoke under Article XII of The Screen Writers' Guild code.

Article XII provides that, upon order of the Board, members can be ordered to refrain from contracting for their services or material for a period beyond any specific date.

To protect this plan in the interim from now until the annual meeting on May 2nd, the Board will invoke this power, and will pass a resolution (appearing elsewhere in this magazine) prohibiting members of The Screen Writers' Guild from signing contracts binding their services or sale of material beyond May 2, 1938—two years from now.

**B**UT even though the Board has this power and will invoke it, it will do so with the distinct understanding that it is invoked only for this brief period of twenty days. At the Annual meeting, it will be put up to the membership for ratification, and if the membership, understanding the full proposition, does not want it, then the order will be promptly rescinded. It is, however, an integral part of the whole proposition, and will be put up as part of the proposal of amalgamation.

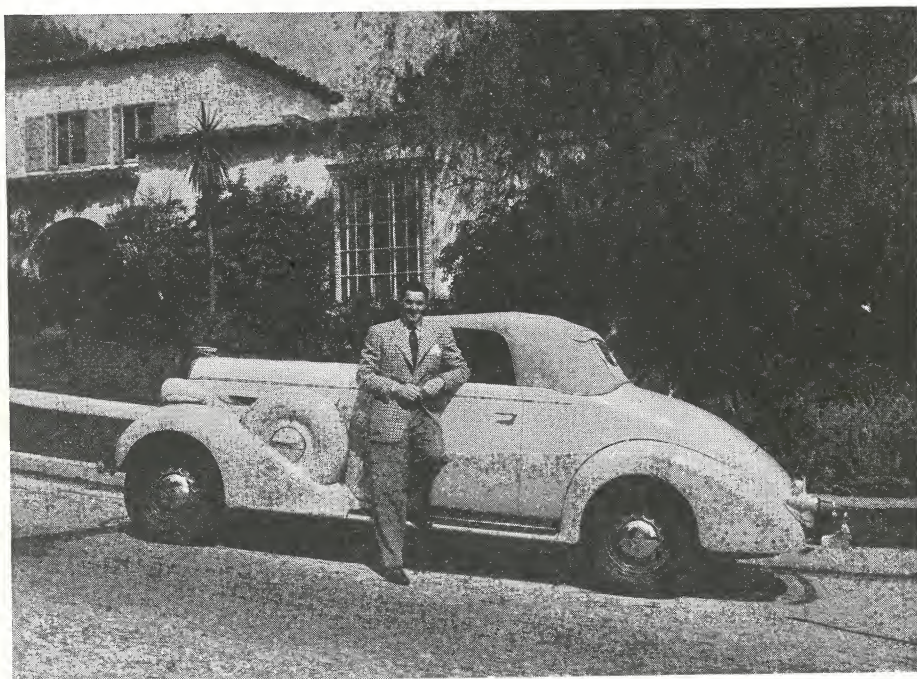
This we will call step No. 2 of the plan.

Step No. 3 is directly dependent upon step No. 2—and provides the means of obtaining *virtual* Guild Shop while we work towards absolute Guild Shop in two years—or sooner.

The governing bodies of the three Guilds, who have already passed upon this in principle, will ask the members when the time seems ripe to vest the power in the Council to invoke an order, as soon as it sees fit, ordering members to refuse to sell material to the studios—plays, novels, magazine stories or original stories—unless studios agree by contract that all such material shall be adapted or worked upon in any way **ONLY** by members of the Authors' League of America, with a reciprocal provision as to services.

We are not asking you to vote this

## Buick is moving . . .



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now, because, as you can readily see, this is a formidable weapon. It will tend at once to bring all screen writers into the Guild, for the very obvious reason that no screen writers want to be excluded from the possibility of working upon important material. And it will force producers to recognize in contracts The Screen Writers' Guild, and furthermore give into the hands of the League, as is provided for in the new Dramatists' Guild contract—the surveillance of all contracts for material and the terms, to some degree at least, under which material is sold to the picture industry.

But while VIRTUAL Guild Shop is a splendid achievement to contemplate, the battle won't be won until we get ABSOLUTE Guild Shop.

This can and will be achieved within two years through ratification of Article XII, and it is on that account we are making it part and parcel of the proposed amalgamation.

**T**HE only difference between this labor organization and any other labor union is that we are, under present conditions, unable to cut off the supply of man-power and material. The fight in the final analysis comes down to that simple proposition.

It may seem to some of us a hardship to be asked not to sign a contract that pledges our services and works beyond two years. But actually it will prove to be a boon. It will tend to abolish the "option" contract, where the advantage is always on the side of the producer and never on the side of the writer. The individual, of course, as a rule, is helpless to hold out against these one-sided options, but in this way, through his organization, it will be impossible for him to accept such a deal.

Picture then the strength and the power that will be ours in this next two years. Material can be worked upon only by members of our organization. Contracts, except for a very few, will have expired by May, 1938. We will be in the invulnerable position of controlling both material and man-power. Writers, the Authors' League of America, will hold the winning hand. And the producer, who has always proved himself to be a very shrewd poker player, will know it. It won't be necessary to call his bluff. Then, without a strike, without any of us suffering from being out of jobs, it is only reasonable to conclude that we will gain all that we are after—Guild Shop and a fair Minimum Basic Agreement.

That is the plan we propose.

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# New Constitution of The Authors' League

(Continued from Page 5)

representatives on the central body, without interference from either of the other Guilds.

Officers of the League are elected by the membership at large. Officers and members of the Executive Board of each Guild are elected by the membership of the Guild.

Officers and Council members have a two year term. Experience has shown that one year terms are too short for effective work. A board, by the time it functions well, goes out of office. This makes an especially difficult problem in New York, where most writers are away the whole summer. To provide a democratic safeguard, however, there is a provision for recall of officers of the Guilds and the League by a sixty per cent vote.

The Constitution may be amended by a sixty per cent vote. A proposal to amend may be initiated by the Council, by 100 members of the League, or by the governing body of one of the Guilds. A special meeting of the membership of the League may be called at any time by the Council, by the governing body of any Guild, or by 100 members.

Under the new Constitution, writers

pay dues only to The Authors' League of America. These are fixed at ten dollars for active members and eight dollars for associate members. Power to levy additional assessments is vested in the Council, but only with the concurrence of the vote of the membership. This is more democratic than the present Screen Writers' Constitution, which gives the power to the Board. Income up to \$2500 is exempt from assessment.

No one can read these safeguards and fail to realize that every care has been taken to make the ultimate power rest in the membership.

**A**LTHOUGH every precaution has been taken to provide democratic organization, it was equally necessary to provide a strong central organization of all writers. Each member is a member of the League, but he is assigned to Guilds from time to time according to the field in which he is working.

The problem of associate members without vote was one where uniformity had to yield to the practical necessities of the differences between the individual Guilds. The Dramatists' Guild has Guild

shop; therefore, it must keep open the door through associate membership to any one who wants to join. The Screen Writers' Guild wanted the same provision. The Authors' Guild, the oldest of the three, has an established position in its field. Preferential terms are given to its members. The Authors' Guild, therefore, did not want a large number of associate members who were not authors, even though they had no power to vote. The difference was reconciled by leaving the question of associate membership to each individual Guild to handle in its own way.

No organization has any strength unless it has power to discipline its own members. Once a rule or minimum basic agreement is voted by the membership of all the Guilds, the Council is given full power to discipline a breach by reprimand, fine, suspension, or expulsion. The exercise of the power, however, is surrounded with every requirement of fairness. There must be charges preferred in writing, fifteen days written notice, a hearing at which the accused may be represented by counsel or an active member, and finally if the decision is adverse, an appeal to the membership.

The Constitution contains a provision for the admission of future Guilds by the Council, but only with the concurrence of the governing bodies of all the Guilds. Any one Guild has a veto power.

Each Guild, subject to the paramount jurisdiction of the League, has power to govern itself in its own field. Each Guild has its own Constitution and By-Laws, and its own governing body and officers, elected by its own membership. The Council has the power to delegate its functions to the governing bodies of the individual Guilds. In practice this will be the rule except where the matter concerns more than one Guild.

By these provisions, a strong central body is provided, with the essential features necessary to secure decentralization for local problems.

**W**ITH a membership in part scattered throughout the country, but mostly divided between New York and Los Angeles, the draftsmen were careful to provide a balance between the two and to insure absent members the right to vote by mail.

Meetings of the membership of the League may be either in New York or Los Angeles, or concurrently in the two places. The action taken at concurrent

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meetings is ineffective, unless there is a quorum at each meeting, and a majority at each meeting concurs. Twenty days notice is required. If the meeting is other than a concurrent one, new business not included in the call for the meeting is subject to a mail referendum.

Screen Writers' Guild membership meetings are held in Los Angeles; Authors and Dramatists in New York.

Meetings of the Council may be either in New York or Los Angeles; or concurrently in both places. To hold other than a concurrent meeting takes a two-thirds vote of the whole Council. Provision is made for a mail referendum.

There is no dominance of either East or West, but an equal voice for both. No fair-minded person can read these and the other provisions of the Constitution without realizing the zealous care to guard the rights of all.

No document is perfect. Amendments will no doubt be required from time to time. Members unquestionably will find individual provisions which they would have drafted differently. The Board and the Councils, however, feel that the document accomplishes the essential, a strong organization of all writers; governed of, by, and for writers; with the control on vital problems in the memberships of the individual Guilds.

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## Why Not An Actors' Home In California?

**By David Torrence**

*... The distinguished character actor suggests a worthy and neglected charity which should gain the support of all motion picture people.*

ALTHOUGH the major portion of people engaged in the acting profession now live on the West Coast, and there are several charities for and supported by this group, there is no Actors' Home here or in the West. In the East, two are well-known and there are probably several others. These are the Forrest Home in Philadelphia and the Percy Williams Home in Long Island. The latter is a very beautiful estate in which elderly actors spend their last years in complete freedom from financial cares; a sort of reward for many years' contributions to the theatre. These people have been a credit to their profession, but through some misfortune, no longer are able to support themselves.

Here in California, ideal climatic conditions prevail, beautiful locations are plentiful, and there probably are more people eligible for such a charity than any other place in the world. Yet, all of the homes are in the East. Why shouldn't there be an Actors' Home here?

Lately, I have suggested this idea to several members of our profession, and they all agreed that it was splendid. It was my old friend Ivan Simpson who insisted that I write an article on the subject for the SCREEN GUILDS' MAGAZINE. By thus giving it voice, he said, the support of a wide, influential group might be gained. I very much wish that someone with a more fluent pen than I had undertaken the job and I hope that the mere suggestion might bring forth more complete and comprehensive plans.

THE matter of financing the Home should be very simple. I recently read an item in which one of the more



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# THE FUTURE

## Pittsburghers

In Pittsburgh, Pa., on the night of Feb. 8, 1904, Johnny Harris and Harry Davis were counting up the receipts of their Nickelodeon on Wood Street, the world's first film theatre, established by them seven years before. Home and in bed in the smoky steel city were such youngsters as Tommy Meighan, Adolphe Menjou, Harry Joe Brown, Irv Pichel. Unrecorded are the activities of Richard Rowland, 24, Joseph Schnitzer, 17, (a year and a month later he was to become the uncle of Pan Berman). Across the river, in Allegheny, lived J. E. Otterson and Stanley Fields. At nearby Carnegie was Fred Datig; in McKeesport, Marc Connelly. George S. Kaufman, Leo Robin, the Selznicks (David and Myron), Regis Toomey, Kenneth Thomson and Vince Barnett were still under school age. Natalie Moorehead and Lois Wilson were playing with dolls. In the offing were Dolores Costello, Hardie Albright, Lois Moran.

Through the snow to the high-stooped home of a theatrical family named Hollywood came the doctor to deliver a bouncing boy who was promptly named Lyle.

Several years later the Hollywoods moved from the murky birthplace of so much film talent to the midwest, where



LYLE TALBOT

*From Hollywood to Hollywood to Hollywood*

the father toured his own stock companies. At 16, Lyle stepped onstage for a brief flight as a magician. At 19 he was a full-fledged stock juvenile. Making a stage name for himself, he signed a Warner term contract and changed his name from Hollywood (which no one would believe was real) to Talbot.

Since then he has made three dozen pictures and an impressive acting reputation. Pegged by experts as steadily on his way up to greater achievements, Lyle Talbot is not waiting for tomorrow to take care of his future. He has already made provision for the day he chooses to step out of the city of Hollywood and back into the name of Hollywood.

Lyle Talbot got together with the World's Champion Annuity Counsellor, Benjamin Leven (over a million in 1935) and had a New York Life Annuity tailor-made to his requirements. This provides a never-failing monthly income untouched by human mistakes in judgment, backed by the oldest and most powerful company.

If you do not know the benefits and security obtainable from an Annuity, why not call the expert who has arranged so many of them for film folk? Benjamin Leven's phone number is HEMPstead 3862.

important stars said something to this effect: There is no value in making more than a certain number of pictures a year as the government takes for income tax most of the earnings after a certain sum is reached. This, I am sure, applies to a number of men and women in this industry. Why couldn't those, whose income reaches a stage where the government takes almost all, give a handsome part of this towards such a worthy charity as the proposed Actors' Home? The amount of the gratuity could, I understand, be deducted from the income tax return, and thus, the Home would be financed adequately with very little actual outlay.

However, contributions towards such a cause need not be confined to those in the "big money" alone. I'm sure that every actor or actress would be willing to contribute his or her share. It would be a wonderful sensation to feel that you were *giving* something of your own volition—something that is not automatically deducted from your salary.

At this stage, Mr. Business man may come along and tell you it's a great idea, and all that sort of thing, "but my dear fellow", he might say, "it is not practicable. Have you considered this and that and so on?" I for one would like to have somebody give voice to "this and that and so on." Such considerations might make an Actors' Home in California a certainty and not a mere idea.

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●

**The Office Boy Complaint  
So What?**  
(Continued from Page 4)

sessing a strong organization already under contract with play producers, had no reason to pledge its enormous support to another wavering Guild, weakened by some of its highest salaried members, afflicted with paunches and moral palsy.

**N**OW, after months, the Dramatists—possessing the only real cohesive power amongst any writers in America—have agreed to join with Screen writers. They are prepared to pool their material, invaluable to the screen, in the struggle to win an agreement between Screen Writers and picture producers. We have much more to gain from them in their willingness to shut off material from unfair picture producers than they have to gain from us in our willingness to shut off material from unfair play producers. Of course, they have a selfish interest—rare is the playwright who does not realize that in raising the standard of the writers in pictures, he is doing the same for himself.

Unfortunately, the emphasis, in any such struggle as this that confronts us, appears to rest primarily upon the conflicting interests of writers and their employers. Actually, we have much less to fight against in terms of producer antagonism than we have in terms of sabotage from other picture writers. The first battle—before we can even turn and face the producers as a unified craft—must be with the writers in our own ranks—who unfortunately, but inevitably, are for the most part the high salary writers.

It is obvious that a strong writers' organization, has doubtful value in the eyes of the highly paid writer who believes he is sitting pretty as things are. It is one of the frequent phenomena of Hollywood, that men believe that if their salary is great enough any kind of treatment by their employers is justified. It is a philosophy that belongs to this town and to this town alone—but its odor carries far and helps make the name "Hollywood" ridiculous and a little obscene everywhere else in the world.

Many men, who on \$60.00 a week with \$2,000 in the bank, would have resented the least slights to their pride from magazine editors or from the man-in-the-slot on a newspaper, will fawn, whinny and disport themselves like clowns, in fear of losing jobs paying them \$1,000 a week or more, although they may have \$50,000 in the bank. Men have always covered more at the thought of losing newly found luxury than, when penniless, at risking actual want.

*The SCREEN GUILDS' Magazine*



Here, at last, is the one chance of writers in Hollywood to align themselves with all other American writers—to obtain a decent agreement with producers—and decent treatment from fellow writers. This is so clearly to the advantage of the greater number it is bound to be approved, at the annual meeting. There is no real fear of its defeat once all screen writers understand the issues. As for the handful of highly paid "individualists", who appear to stand out against it for a time, within six months, they will come begging to be let in—their hearts pumping with a similar but even greater fear, than that which leads them to yowl the night away against it now.

## L. A. Releases

**February 21 - March 21**

- "Colleen"—Warner Bros.
- "Country Doctor, The"—20th Century-Fox
- "Dance Band"—Allied Pictures
- "Desire"—Paramount.
- "Escape from Devil's Island"—Columbia.
- "Exclusive Story"—M. G. M.
- "F-Man"—Paramount.
- "Fang and Claw"—Frank Buck.
- "Follow the Fleet"—R. K. O.
- "Freshman Love"—Warner Bros.
- "I Conquer the Sea"—Academy Prod.
- "It Had to Happen"—20th Century-Fox.
- "It's a Great Life"—Paramount.
- "Kind Lady"—M. G. M.
- "Klondike Annie"—Paramount.
- "Last of the Pagans"—M.G.M.
- "Leavenworth Case, The"—Chesterfield.
- "Morals of Marcus, The"—Gaumont-British.
- "Music Goes Round, The"—Columbia.
- "Passing of the Third Floor Back"—Gaumont-British.
- "Petterson-Sverige"—Freiburg Film.
- "Preview Murder Mystery, The"—Paramount.
- "Road Gang"—Warner Bros.
- "Silly Billies"—R. K. O.
- "Song and Dance Man"—20th Century-Fox.
- "Story of Louis Pasteur, The"—Warner Bros.
- "Tango"—Chesterfield.
- "These Three"—Sam Goldwyn.
- "Three Godfathers"—M. G. M.
- "Three Women"—Lenfilm.
- "Tough Guy"—M. G. M.
- "Trail of the Lonesome Pine, The"—Paramount
- "Voice of Bugle Ann, The"—M. G. M.
- "Widow from Monte Carlo"—Warner Bros.
- "Wife vs. Secretary"—M.G.M.
- "Woman Trap"—Paramount.
- "Yellow Dust"—R. K. O.

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## Lowdown on the Actors' NRA Brief

(Continued from Page 11)

ing industry; deplorable wage and hour provisions marked the retail code. About 90 percent of workers in the men's clothing industry are highly organized, while the organization among retail clerks is almost negligible. The only time the NRA used its legal right to "impose" a wage increase upon intransigent employers was when the threat of an immediate industry-wide strike promised to shut down every cotton garment plant in the country. Even the Labor Advisory Board, the most militant of the three advisory bodies within the NRA, found its success in winning favorable labor provisions depended on mobilizing the pressure of organized employees. If the NRA gave shorter hours, higher wages, and better working conditions to thousands of workers, it was the result of hard-boiled pressure applied by organized labor and not any charitable handouts by the Administration.

THE NRA was a sharp turning point in the American labor movement. For nearly 50 years, the philosophy of organized labor in the United States embraced only highly-skilled and highly-paid mechanical craftsmen. Union strength was rallied around a handful of so-called "aristocratic" crafts. For example, the cigar makers and photo-engravers, relatively unimportant crafts in modern industry, have always had a degree of leadership in the American Federation of Labor far exceeding their numerical strength. The great masses of unskilled and semi-skilled workers have never been part of the labor movement. Neither have white-collar employees nor professional people.

The skilled mechanical trades held they had nothing in common with these types of labor. That is why unionism developed along "horizontal" lines, — that is, by crafts instead of industries. Machinists, for instance, felt their interests lay in an alliance with other machinists, irrespective of the industries in which they were engaged, and not with all the workers in a particular industry. This notion resulted in the organization of a few highly-skilled crafts — "high hat" unions, they have been

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called. Unskilled, semi-skilled, white-collar, and professional labor was ignored in the march of unionism which took place from 1880 to 1933.

The NRA shed a new light on this problem. It focused attention on the great need for organization of employees both below and above the level of the traditional skilled mechanical worker. It revealed the weakness of an "exclusive" narrow labor movement. It introduced a new concept of unionism which includes the poorest paid common laborer and the highest paid professional man and woman. In short, the NRA advanced the expansion of the labor movement vertically, up to professional people and down to unskilled workers.

**T**HE motion picture actor is primarily interested in its expansion to encompass the relatively well-paid professional classes. So is the school teacher, the architect, the writer, and the certified public accountant. So are the growing millions of white-collar workers, the clerks, stenographers, bookkeepers, and the hordes of service employees. Their dreams of being socially "superior" to the laboring classes and the earmarks of union membership are quickly dissolving in a realistic understanding of oppressive modern corporate and financial practices.

However, motion picture actors are likely to underestimate their need for solid organization. Big pay checks and unruly ambitions tend to blind them to abuses which have been wiped out in other industries for three generations by the relentless efforts of organized labor.

They can be wiped out in the motion picture industry too when actors wake up to recognize the enemy when they see him and actively support the Guild, the one organization capable of fighting him.

The Screen Actors' Guild and the Screen Writers' Guild express a modern temper. And even they were not born too soon. They are needed by every actor and writer. They promote and protect his real interests. They can be made strong and powerful. They can win their demands by a robust internal vitality. But they must not lean on a skinny legislative prop which hides a hostile administrator, and which the Supreme Court can pitch out the window on a sunny May 27.

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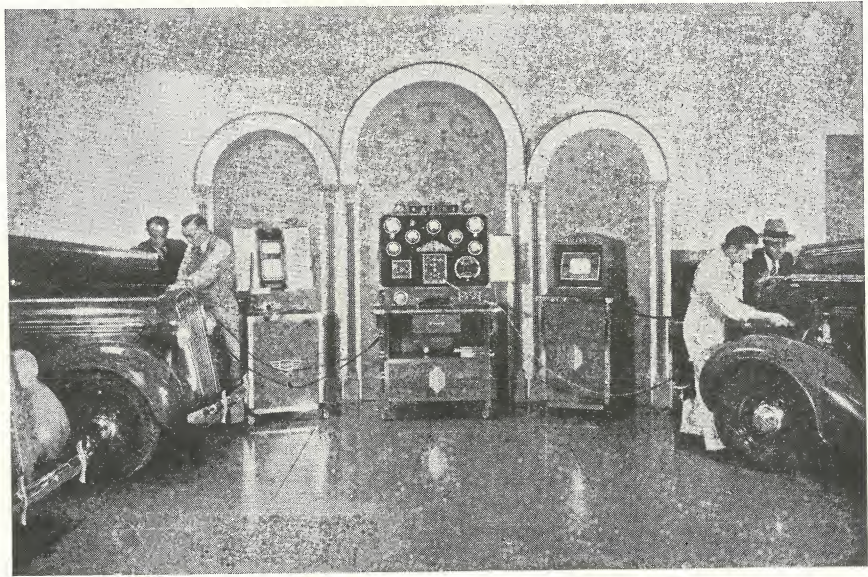
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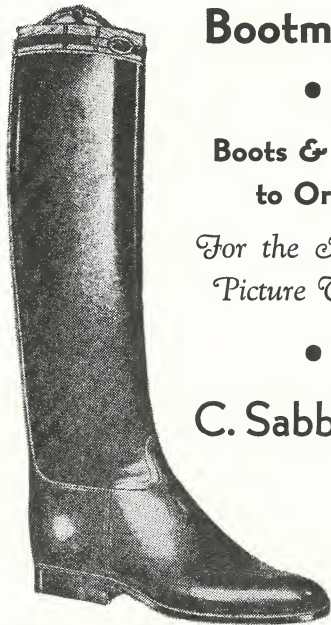
A courtroom scene was being shot. Late in the afternoon, the director was enthusiastically working at a fast rate when he was interrupted by the production manager, who had to know immediately how many extras could be cut from the next day's shooting. To get this information, it was necessary for the director to line up his entire schedule for the following day. After one hour and twenty minutes, it was found that one \$5.00 and one \$7.50 extra could be eliminated.

But by this time the director had lost his enthusiasm for the current day's work and the delay had put him that much behind schedule. Irritated, he asked the production manager what it cost to operate that particular set. Without hesitation, he was told "\$750 per hour."

This was too much. "Well, I suppose if the studio requires efficiency, it must pay for it," the director exploded, "but it seems to me \$1000 is a high price to pay for \$12.50 worth of efficiency."

The topper of the story came the next day when it was discovered that the two extras dropped were directly behind the principals and as a result, it was necessary to retake a long shot previously made, so the close-up could be matched.

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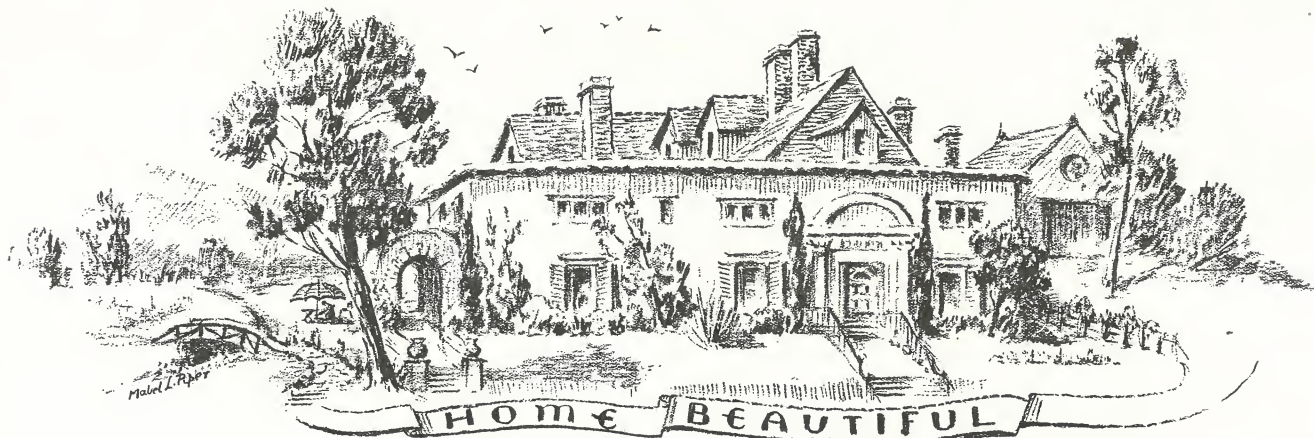
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## Screen Writers Assignments

### KEY

O.—Original Story.

A.—Adaptation.

C.—Continuity.

D.—Dialogue.

L.—Lyrics.

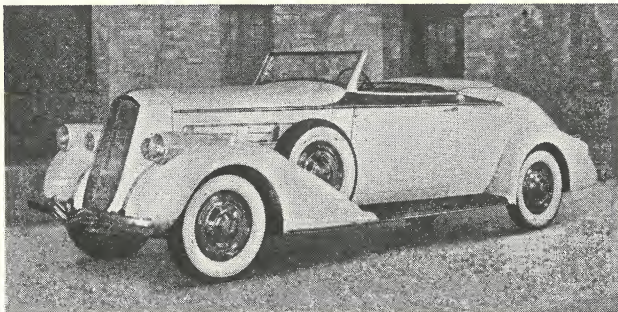
M.—Music.

\*—In Collaboration.

**Adamson, Ewart—Chesterfield**  
 "Below the Deadline" O, A, C, D.  
**Avery, Stephen Morehouse—M.G.M.**  
 "The Gorgeous Hussy" A\*, C\*, D\*  
**Balderston, John L.—Samuel Goldwyn**  
 Untitled O, C, D.  
**Block, Ralph—Paramount**  
 "The Golden Era" A\*, C\*, D\*  
**Brackett, Charles—Paramount**  
 "The Turmoil" A, C, D.  
**Braze, A. Laurie—B. P. Schulberg Prod.**  
 "The Life and Loves of Alexander Dumas" A\*.  
**Buchman, Harold—Columbia**  
 "Skyride" A\*, C\*, D\*.  
**Carstairs, John Paddy—Paul Soskin**  
 "A Shadow on the Wall" A, C, D.  
**Chanslor, Roy—Warners**  
 "The Bengal Killer" O\*, A\*, C\*, D\*.  
**Chodorov, Jerome—Republic Pictures**  
 "Sitting on the Moon" A, C, D.  
**Clark, Harry—M.G.M.**  
 "Night in Glengyle" C, D.  
**Cole, Lester—Republic**  
 "My Old Kentucky Home" A\*, C\*, D\*.

**Cooper, Olive—Republic**  
 "Navy Born" D.  
**Croy, Homer—Republic**  
 "Michael O'Halloran" A.  
**Daves, Delmer—Warners**  
 "The Sea Hawk" A, C, D.  
**Dillon, Robert—Universal**  
 "Steel" O\*.  
**Elkins, Saul—20th Century-Fox**  
 "Island in the Sky" A\*, C\*, D\*.  
**Endore, Guy—R.K.O.**  
 "Mystery of Dangling Pearl" A.  
**Felton, Earl—Warners**  
 "The Bengal Killer" O\*, A\*, C\*, D\*.  
**Fields, Herbert—Paramount**  
 "Kitchen Privileges" A, C, D.  
**Foster, Lewis R.—Universal**  
 "It's a Small World" O, A.  
**Gibney, Sheridan—Warners**  
 "The Gentleman from Kimberley" O,A,C,D.  
**Gibbons, Eliot—Universal**  
 "Tundra" O, A, C, D.  
**Goldman, Harold—M.G.M.**  
 "Man Proposes" A, C, D.  
 "Petticoat Fever" A, C, D.  
**Gordon, Leon—M.G.M.**  
 "Unguarded Hour" A\*, C\*, D\*.  
 "The Great Canadian" A, C, D.  
**Grayson, Charles—Universal**  
 "Reno in the Fall" A, C, D.  
 "Crash Donovan" C, D.  
**Grey, John—R.K.O.**  
 "His Majesty Bunker Bean" A\*, C\*, D\*.  
**Gruen, James—Paramount**  
 "Snow Hawk" A, C, D.  
 "Double Identity" A, C, D.  
**Hanemann, H. W.—M.G.M.**  
 "Suicide Club" A\*, C\*, D\*.  
 "One Every Minute" A, C, D.  
**Harolde, Ann—Columbia**  
 "Five Seconds to Live" O\*, A\*, C\*, D\*.  
**Hayward, Lillie—Warners**  
 "Ever Since Eve" A, C, D.  
**Heerman, Victor—M.G.M.**  
 "Pride and Prejudice" A\*, C\*, D\*.  
**Hoffman, Joseph—20th Century-Fox**  
 "Thank You, Jeeves" A, C, D.  
**Houser, Lionel—Columbia**  
 Untitled, O, A, C, D.  
**Jay, Griffin—Columbia**  
 "Five Seconds to Live" O\*, A\*, C\*, D\*.  
**Johnson, Robert Lee—Republic**  
 "Twenty Fathoms Below" C\*, D\*.  
**Krims, Milton—Warners**  
 "Jazz Singer" A, C, D.  
**Lake, Stuart N.—Paramount**  
 "Wells Fargo" O.  
**Levien, Sonya—20th Century-Fox**  
 "Reunion" O\*, A, C, D.  
**Loeb, Lee—Columbia**  
 "Skyride" A\*, C\*, D\*.  
**Loos, Anita—M.G.M.**  
 "Saratoga" A, C, D.  
**McCall, Mary C. Jr.—Warners**  
 "The Making of O'Malley" A\*, C\*, D\*.  
 "Ready, Willing & Able" A\*, C\*, D\*.  
**McConville, Bernard—Republic**  
 "Lonely Trail" C\*, D\*.  
**McCoy, Horace—Universal**  
 "On Parole" A\*, C\*, D\*.  
**Mason, Sarah Y.—M.G.M.**  
 "Pride & Prejudice" A\*, C\*, D\*.  
**Miller, Seton I.—Warners**  
 "Bullets or Ballots" A, C, D.  
**Moran, Eddie—Paramount**  
 "Lady Beware" A, C, D.  
**Morgan, Ainsworth—M.G.M.**  
 "The Gorgeous Hussy" A, C\*, D\*.  
**Morris, Kay—Universal**  
 "Steel" O\*.  
**Palmer, Stuart—M.G.M.**  
 "The ABC Murders" A.

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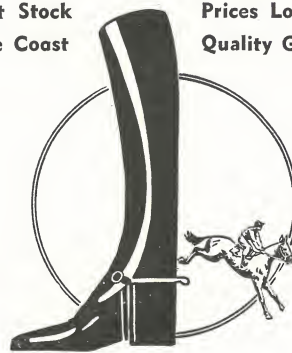
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- Partos, Frank—Paramount**  
"The Turmoil" A\*, C\*, D\*.
- Pascal, Ernest—20th Century-Fox**  
"Lloyds' of London" O, A, C, D.
- Perez, Paul—Reliance**  
"Last of the Mohicans" C\*, D\*.
- Raphaelson, Samson—M.G.M.**  
"Johann Strauss" O\*, A\*, C\*, D\*.
- Reed, Tom—Warners**  
"Love Begins at Twenty" A, C, D.
- Robinson, Casey—Warners**  
"Mistress of Fashion" A, C, D.
- Schary, Dore—Paramount**  
"The Old Timer" A, C, D.
- Schubert, Bernard—Republic**  
"Army Girl" A, C, D.
- Simmons, Michael C.—Paramount**  
"Tower of London" O.
- Stewart, Donald Ogden—M.G.M.**  
"Marie Walewska" C\*, D\*.
- Taylor, Don F.—Warners**  
"The Changeling" O\*, A\*.
- Tugend, Harry—20th Century-Fox**  
"The French Doll" O\*, A\*, C\*, D\*.  
"Half Angel" D\*.
- Tupper, Tristram—Paramount**  
"The Duster" A\*, C\*, D\*.
- Twist, John—R.K.O.**  
"The Last of the Badmen" O\*, A\*, C\*, D\*.
- Veiller, Anthony—R.K.O.**  
"Winterset" A. C. D.
- Vernon, Bobby—Paramount**  
"Poppy" D\*.
- Wead, Frank—Warners**  
"China Clipper" O, A, C, D.  
Untitled O, A, C, D.
- Wilson, Carey—M.G.M.**  
"Marie Walewska" O\*, A\*, C\*, D\*.  
Untitled, O.
- Yost, Dorothy—R.K.O.**  
"Miss" A, C.

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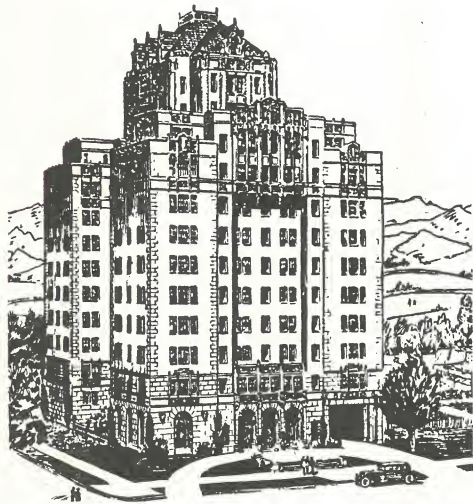
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### Articles, Books, Plays, Stories

- Balderston, John L.—"Farewell Performance"**  
(Play) Garrett-Klement (London)
- Beranger, Clara—"Let Hollywood Discover You"**  
(article) Delineator Magazine.
- Croy, Homer—"Cynical Young Man"**  
(story) This Week.
- Goldman, Harold—"Co-respondent Unknown"**  
(play) Kenneth MacKenna & Joe Nielziner.
- Goodrich, John F.—"Who's Whose?"**  
(play) In rehearsal at Hollywood Theatre.
- Hanemann, H. W.—"How's Yerroil?"**  
(article) Westways.
- Hobble, John—"Super Alibi", "The Track Queen", "Katy's Karivan"**  
(stories) Hollywood Life.; "Barry Macallum", "The Great Secret" (plays) New York producer.
- Kandel, Aben—"City for Conquest"**  
(novel) Michael Joseph, England; Covici-Friede, U. S.; Antheneum Publishing, (Budapest).
- Lake, Stuart N.—"Soft Money"**  
(article) Saturday Evening Post.
- Lavery, Emmet—"Monsignor's Hour"**  
(play) Magyar Szinhaz, Budapest.
- Lynton, Jerry—"The Thirteen Windows of the Jade Pagoda"**  
(radio play), "Shikari" (radio play) Station 2 G B, Australia.
- Morgan, Ainsworth—"Feelings"**  
(story) Writers' number Hollywood Reporter.
- Palmer, Stuart—"Puzzle of the Red Stallion"**  
(book) Doubleday-Doran.
- Taylor, Don K.—"While Death Waited Below"**  
(article) Outdoor Life.



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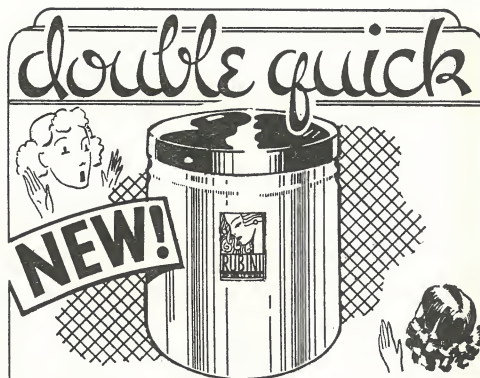
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## Lowdown On London

### John Paddy Carstairs

... The Screen Guilds' Magazine London correspondent reports the monthly happenings.

LONDON is still holding it's own as European Play Ground No. 1 . . . it is still the "new Vienna" . . . very gay with a-plenty to do, if you choose the right spots . . . the theatres are flourishing with several long-time hits, notably, Emyln Williams' brilliant melodrama "Night Must Fall" which New York will see in the Autumn, "Call It a Day" by Dodie "Service" Smith, '1066 and All That", a parody of British history, Eugene Leontovitch (Mrs. Greg Ratoff to you!) stunning the town in "Tovarich"; Robert Donat is in a new war play called "Red Night"; there are a sudden flock of revues—Nelson Keys in "Spread it Abroad" with Dorothy Dickson, Cochran's sumptuous "Follow the Sun", June in a Charlot show at the Vaudeville and more to follow. "Three Men on a Horse" has made an appearance with your Romney Brent and meets with great approval.

The "movies" too, have their quota full, with nice business . . . f'rinstance, Herr Lubitsch's appearance sorta helped "Desire", Harold Lloyd went big at the Carlton in "Milky Way" and the Spence Tracy-Myrna Loy fans liked "Whip Saw" lots! . . . night spots, too, are packing them in, the smart Cafe de Paris is still tops. People who don't want to change go to the Anglais, now one of the brightest dance clubs in town today. The London Casino is the latest rage and, too, for more intimate atmosphere the Hungaria is nice.

GOSSIP has practically everybody who is anybody entering film production . . . Trudi Schoop famed continental ballet dancer wowed them at the Embassy, quite delightful she is too . . . watch out for a lovely number

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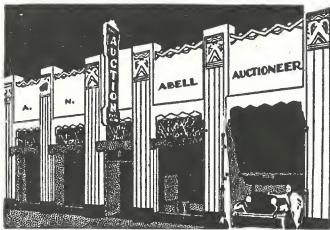
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called "These Foolish Things" with lyrics by the British Broadcasting Shot here, young Eric Masehwicz (Holt Marvell on the discs!) . . .

Yes, we're all singing "Music Goes Round" as well, and Columbia are having a fine old time publicising their picture with bands 'n' all . . . which reminds us that Radio gave a bumper party to kick off "Follow the Fleet" . . . Korda's vast and intelligent "Things to Come" is not doing the smash business it should at the Leicester Square . . . James Fitzpatrick, (MGM shorts fame,) flew in from Singapore . . . John Monk Saunders has two more scripts to do before he hits Hollywood . . . Connie Bennett looking *that* beautiful at the Savoy, but then so was our own Jessie Mathews! . . . ho hum, Hal Rosson in a Bond Street tailory contemplating a suit that ESQUIRE thinks we wear!!! . . .

And we are becoming "Esquire" conscious here too . . . evryone wishes Bob Young would come back and make another flicker . . . this will surprise you but there are NO RESTRICTIONS about Americans coming here to work, that's definite and on the level, and from the Ministry of Labour, sorry, Labor to you . . . oh yes, and we've a Coconut Grove here now, not as big as your's but quite something from two in the morning onwards . . . and that's all for now so 'bye Hollywood!!

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 (Continued from Page 7)

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**Question :**

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**Answer :**

If he is working as a screen writer he is taxed in that field for the period during which he is working in the field. If he shifts to working on a play, he will then ask to be transferred to the Dramatists' Guild and will be taxed only in that field. If he then decides to write a novel he will ask to be transferred to the Authors' Guild and will be taxed only in that field. The man will be taxed in the field in which he is working at the time, and can be transferred from one Guild to another according to the field in which he is then working.

**Question :**

*Must the Constitution be accepted in toto at the meeting of May 2, 1936, or may it be amended at the meeting?*

**Answer :**

It must be accepted in toto because the other Guilds have already passed it and one Guild obviously could not make amendments binding on the other two. However, we have been assured that if the constitution is voted, any reasonable amendments will be accepted. The committee that drafted it had many divergent views about the period of notice for a meeting, the number for a quorum and like minor matters. The constitution represents a concensus of those views. Those small matters are not important. They can easily be changed by amendment. The important question to be considered is whether uniting of the writers of America in a common organization is desirable.

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